

**LOCAL MUSIC: THE HIGHDIVERS, WAYCROSS, AND MORE [P.62]**



THE SAN FRANCISCO

Nov. 29—Dec. 5, 2000 • Vol. 35, No. 09 • FREE

# GUARDIAN

The Best of the Bay ... Every Week

## Digital cleavage

**The high-tech industry  
is supposed to  
represent the future.  
So why is it pushing women  
back into roles that should  
have gone the way of  
tail fins and girdles? [p.28]**

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**sfbg.com**

This week: Globalization and its discontents in Martin Lee's Reality Bites. Plus, OSHA regulations in Ergo Sum



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THREE  
LITTLE  
WORDS  
YOU'RE USUALLY  
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Since 1966. An independent, locally owned and edited newsweekly.



ILLUSTRATION BY PETER HASSELMAN

**Bright lights, no pity:** This illustration was released by a group that hopes to create a mid-Market arts district. It looks great on the surface, but where would all the homeless people go? Don't bother asking the plan's proponents — they couldn't care less. See "Notorious BID," p. 27

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**The cover:** Photo by Lori Eanes. Spot photo by Emily Drazen.

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## Bay Guardian Community Fund

This holiday season we once again ask your help in building community through heartfelt giving.

well-financed machine candidates will be doing everything possible to make sure their supporters actually vote. There are major vote-by-mail drives in a lot of key districts; there will be phone banks, and rides to the polls, and just about everything else that money can buy.

So if you don't like the direction this city is going in, and you don't want to be evicted, and you don't want more big office buildings in the neighborhoods, and you don't want Willie Brown calling all the shots at City Hall, then you have to remember:

A handful of votes could decide the outcome of your supervisory race. Five votes (you and four friends) could make a huge difference. Twenty votes (you and your friends and everyone at work) could easily be decisive.

You can vote by mail (contact the Department of Elections at 554-4375 to get an absentee-ballot application). You can vote early, at City Hall. You can take a few minutes and do it on Election Day.

But what you can't do, if you care about San Francisco, is skip the Dec. 12 election.

Tim Redmond  
tredmond@sfbg.com

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### Globalization and its discontents

Far-right backlash against the European Union. Martin Lee's *Reality Bites* every Monday. [www.sfbg.com/reality/03.html](http://www.sfbg.com/reality/03.html)

### The bureaucrat's love song

Republicans oppose new OSHA ergonomic standards. Charles Kupperman's *Ergo Sum* every other Friday. [www.sfbg.com/ergo/03.html](http://www.sfbg.com/ergo/03.html)

### The new *Ex* and *Chron*

Tali Woodward and Gabriel Roth's commentary on the papers' first week. [www.sfbg.com/chron](http://www.sfbg.com/chron)

### Florida recount

Finally, a huge media spectacle that really matters? Norman Solomon's *MediaBeat* shines a light on corporate news bias. [www.sfbg.com/MediaBeat/144.html](http://www.sfbg.com/MediaBeat/144.html)

### Election coverage

Complete election coverage plus runoff endorsements. [www.sfbg.com/election](http://www.sfbg.com/election)

### A living wage

Ralph Nader says we must increase the minimum wage. In the *Public Interest*. [www.sfbg.com/nader/127.html](http://www.sfbg.com/nader/127.html)

### Uneasy Terrain

Corporate threats to move plants must be stopped. *Focus on the Corporation* every Tuesday. [www.sfbg.com/focus/109.html](http://www.sfbg.com/focus/109.html)

### TV picks

*Writing Down the River* — on KQED, channel 9, Thurs/30, 10 p.m. — and other TV picks. [www.sfbg.com/media/tv](http://www.sfbg.com/media/tv)

### Not up to snuff

Anhoni Patel on *Snuff* in *VHS Nation*. [www.sfbg.com/AandE/vhs/15.html](http://www.sfbg.com/AandE/vhs/15.html)

### Sesi and the gang

A neighborhood dances to the beat of its drums in Naim Sultan's *Off Trail*. [www.sfbg.com/offtrail/08.html](http://www.sfbg.com/offtrail/08.html)

### Pig meat is what I crave

*Looseleaf*, new short fiction every Thursday by Dan Leone. [www.sfbg.com/looseleaf/60.html](http://www.sfbg.com/looseleaf/60.html)

### Group activity

Andrea Nemerson's *alt.sex.column*. A new, uncut asc posts at noon every Friday. [www.sfbg.com/asc/182.html](http://www.sfbg.com/asc/182.html)

### Heart's desire

*The Truth Hurts*, Mistress Marisha's BDSM Q&A, goes online every Wednesday. [www.sfbg.com/truth/76.html](http://www.sfbg.com/truth/76.html)

### Airplanes and ray guns

It isn't as simple as it seems in the *Nessie Files*. [www.sfbg.com/nessie/30.html](http://www.sfbg.com/nessie/30.html)

### Sfblog

The net mix from [www.sfbg.com](http://www.sfbg.com). [www.sfbg.com/sfblog](http://www.sfbg.com/sfblog)

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## in this issue

I don't usually quote Bill Clinton making important policy points, but he said something after the election that's a good lesson for people in San Francisco: The results in Florida make it absolutely clear that every single vote counts.

In fact, if it weren't for nine votes, Sup. Mark Leno would have been re-elected without a runoff.

And on Dec. 12 the fate of the independent reformers who are trying to take the board back from the Brown machine will be determined by voter turnout.

Don't be led into complacency by the fact that some of the progressives (Aaron Peskin, Matt Gonzalez, and Chris Daly, for example) finished first by fairly handy margins in the general election. The machine is pouring big money into the runoff. The progressives and reformers don't have that kind of money. In the general election, that was OK: the turnout was high, which always helps progressives.

But on Dec. 12 there's only one reason for San Franciscans to go the polls, and that's to elect a new district supervisor. Turnout will probably drop in half, or worse.

And make no mistake about it: The

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\$32, six months domestic \$17. CHANGE OF ADDRESS: Four weeks' advance notice. Enclose your mailing label or old address and your new address.

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## Single No More

November, 2000

Ms. Julie Paiva  
Table For Six Total Adventures & Entertainment  
291 Geary Street, Suite 306  
San Francisco, CA 94102

Dear Julie:

What a "total adventure" I started when I signed up with your club. After my first dinner at Palio D' Asti, I began dating the man I will spend the rest of my life with. We just closed on a home yesterday and we will marry in weeks.

We could not believe how perfectly lined up we were for each other and how easily we interacted in the Table For Six dining format. Our paths would never have crossed in a ZILLION years without your services. I cannot recommend your services highly enough.

For those who are tired of waiting for "something" to happen, I say, take the initiative. It's safe, fun and a classy way to meet people. I wish them all the success I've had! This does work!

Thank you from the bottom of my heart, and from the both of us.

Happily in love, thanks to Table for Six,

Shari S.  
San Francisco



Julie Paiva, President

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# Site for Sore Eyes

## letters to the editor

### Leno set his record

Sup. Mark Leno seems desperate for an image that distances himself from Willie Brown, despite vote after vote that squarely plants him in the mayor's camp. His recent dabbling at occasional uncharacteristic votes, knowing the mayor's majority will hold sway anyway, should not fool anyone who has followed his voting record since his appointment.

He complains, according to the *San Francisco Examiner* (11/16/00) that to his opponent, Eileen Hansen, "it's all about the machine." Hansen isn't exclusively campaigning on that issue, but as well about the city being for sale, a trend Leno is exacerbating. Leno's problem is his voting record, and looked at carefully, it clearly supports Hansen's contentions.

Alan Collins  
San Francisco

### More on Prop. N

The most remarkable instance of "maddening naïveté" in Christopher Cook's silly requiem to Prop. N was his own inability to grasp why so many gays justifiably saw the measure as homophobic ("Blaming It on the Bell Curve," 11/15/00). Does he even have a clue what the difference is between community property and tenancy-in-common, and why gays would be angry if they were denied not just one but *both* of these rights of ownership?

It's bad enough that you clueless leftist activists betrayed the old progressive coalition on Election Day by writing rhapsodies about that vindictive spoiler Nader while the rest of us — labor, immigrants, minorities, intellectuals, gays

and lesbians, and others on the margins — were faithful to our old motto, "United we stand, divided we fall."

Instead of calling us names ("angry upscale peasants"?), wake up to what San Francisco voters were telling you about your silly, secretive, exclusionary brand of progressivism.

C.J. Di Maggio  
San Francisco

**Christopher D. Cook responds:** The charge that Proposition N was homophobic was a complete canard, a cynical slogan to divide tenants and kill the measure. The reality is, there are many middle-class renters — both gay and straight — who want homeownership even when it means the eviction of poorer tenants. And there are many low-income renters — both gay and straight — who need protection against a housing market that's dumping thousands of people on the streets each year to make way for wealthier people of all sexual preferences.

### Visa story off the mark

I was shocked to see that your Nov. 15 piece on the H-1B work visa for foreign computer programmers made no mention of the exploitation of those workers ("Bring Me Your Skilled, Your Trained, Your Educated").

As noted by H-1B programmer Murali Devarakonda, "This is legal human rights violation in America.... You are an indentured servant, a modern-day slave." Several university studies have shown that the imported programmers and engineers are paid between 15 and 33 percent below normal. Even the highly pro-business *Forbes* magazine cited a pay gap

of 25 percent to 30 percent. The equally pro-business *Wall Street Journal* reported that the H-1Bs are paid \$20,000 to \$25,000 less than Americans, with the same skills.

A Department of Labor (DOL) audit found that 19 percent of the H-1Bs were not even paid what their employers had promised on the visa application. The Department of Commerce — again, a thoroughly pro-business institution — reported that it could not find evidence of a programmer labor shortage. The H-1B program has been strongly criticized by the AFL-CIO, the Urban League, and so on.

Norman Matloff  
Professor of Computer Science  
University of California at Davis  
Davis

### Soft Money in S.F. District Four

Much has been said in recent weeks about the soft money spent on campaign mailers in various districts and on city ballot measures. The mailers sent to residents in District Four are particularly vile and well deserving of the label "hate." What I find equally disturbing is that the backers of this negative mail, and phone, campaign appear to have so much money to spend on trying to convince us they know who and what is the best for us.

In the great scheme of things \$200,000-plus doesn't seem like much, but to us out here living in District Four, it would be of great benefit to our neighborhood food pantry, our Sunset Neighborhood Beacon Center, or the youth employment programs of Sunset Youth

Services. The money could help with additional staffing and equipment for Recreation and Parks or lunch programs for seniors.

Susan Suval  
San Francisco

## TROUBLETOWN

BY LLOYD DANGLE

THE CURRENT FUROR OVER CHADS, BOTH DIMPLED AND PREGNANT, ONCE AGAIN ILLUSTRATES AMERICANS' ABYSMAL IGNORANCE OF HISTORY.

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LODGED IN HIS WINDPIPE FOR A CENTURY!

WHEN NIKITA KRUSHCHEV TOOK OFF HIS SHOE AT THE UNITED NATIONS HE WAS REALLY TRYING TO REMOVE A PAINFUL CHAD!

I WILL BURY THIS CHAD!

ALEXANDER HAMILTON WAS KILLED WHEN HIS REVOLVER JAMMED ON A CRUMPLED CHAD.

POPP! BLASTED CHAD!

GEORGE WASHINGTON'S TROOPS MUTINIED TWICE BECAUSE THEY WERE SICK OF BEING PAID IN REVOLUTIONARY CHADS. EITHER THAT OR WIG POWDER.

THEY WERE DOUSED WITH VINEGAR.

ABRAHAM LINCOLN CARRIED A HANDFUL OF CHADS IN HIS HAT!

YOU'RE A GENIUS, CHAD.

IN THE 1960 KENNEDY-NIXON DEBATE, THE WASHINGTON POST DESCRIBED NIXON'S SWEAT AS DRIBBLING CHADS.

THOSE STREAMING CHADS COST HIM.

THE TITANIC CRASHED INTO AN ICEBURG WHILE STEERING TO AVOID AN ICY, ATLANTIC CHAD.

CHAD AHOY!

THE NAME OF RONALD REAGAN'S HAIR STYLIST WAS CHAD.

YOU'RE A GENIUS, CHAD.

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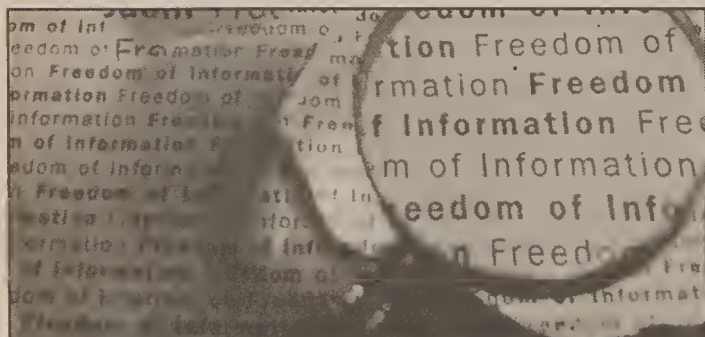
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CFAC is California's only full-time advocate concentrating exclusively on open government, access to public information, and freedom of expression. CFAC's model legislation inspired San Francisco's Sunshine Ordinance and has led the way to updating the state's Ralph M. Brown and Bagley-Keene open meetings laws. Through its attorney-answered ActionLine phone line; *Flash*, a weekly e-mail bulletin; the C-FACts member newsletter; and specialty guides such as the *California Journalist's Legal Notebook*, the coalition is always at work for the cause of freedom ... and your right to an open government.

**O**ver the next several weeks, we ask you to help support these five community organizations. Your gift may be earmarked for any of them or simply divided equally among them. The Bay Guardian Community Fund is a component fund of The San Francisco Foundation and the Community Trust for the Bay Area, and all contributions are tax deductible.

**Please ... put your money where your heart is, and give what you can. Thank you!**

## Five Ways You Can Make a Heartfelt Commitment

CFAC is just one of the five local community organizations that will benefit from the 2000–2001 fundraising campaign. Launched in 1991 as our 25th anniversary gift to the Bay Area, this annual fund has assisted many local nonprofit groups through cash donations and public awareness campaigns. Other beneficiaries of the Bay Guardian Community Fund 2001 include:

### AIDS PROJECT EAST BAY

*Culturally Sensitive Services for People Living with HIV*

AIDS Project East Bay provides a full range of services and educational outreach at no cost to clients, from medical and nursing case management to financial and housing assistance. Always on the front line in the battle against AIDS, APEB also conducts aggressive education and prevention programs.

### HANDS ON SAN FRANCISCO

*Helping Volunteers Reach out to the Community*

Hands On partners those in need with those with a need to give, making it easier for working people to do community work. Hands On match-

es volunteers with nonprofit groups by providing more than 55 flexible, accessible projects each month and coordinating the efforts, usually on evenings and weekends. For volunteer information, click onto hosf.org.

### HORIZONS UNLIMITED

*On a Mission of Healing and Motivation*

Horizons Unlimited offers a continuum of educational and employment opportunities as well as prevention, treatment, and support services for the city's underserved Latino youth aged 12 to 26 — particularly those with, or at risk for, substance abuse problems. Horizons' many programs stress individual responsibility, positive behavior, family unity, and community involvement.

### NINTH STREET MEDIA ARTS CONSORTIUM

*The Focus is on Independence*

Ninth Street Media Arts Consortium houses some of the country's leading media arts organizations, including the Film Arts Foundation, Cine Accion, Frameline, the SF Jewish Film Festival, the National Asian American Telecommunications Association, and others. Ninth Street provides facilities and equipment 24-7, as well as motivation and support services and film and video screenings. Unfortunately, in just one and a half years, this vital independent film resource will lose its home due to impossible rent increases.

## YES! ... I want to help!

☐ Here's my gift of \$\_\_\_\_\_ for the Bay Guardian Community Fund 2001.

☐ Check here ONLY if you do not wish your name to be published.

I understand that my donation will be divided equally among all five groups, OR,

Please make checks payable to: Bay Guardian Community Fund c/o The San Francisco Foundation. Mail your donation to: The San Francisco Foundation, 225 Bush Street, Suite 500, San Francisco, CA 94104-4224. All contributions are tax deductible as allowed by law.

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☐ California First Amendment Coalition (CFAC) — political action

Address \_\_\_\_\_

☐ Hands On San Francisco — volunteerism at work

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☐ Horizons Unlimited — Latino youth services and programs

☐ Ninth Street Media Arts Consortium — community service on film



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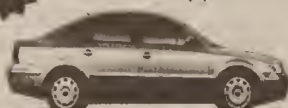
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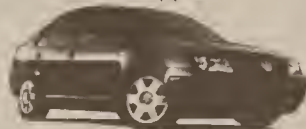
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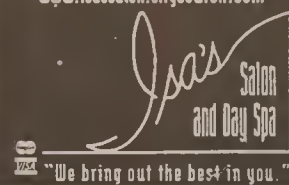


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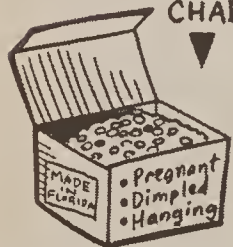
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## opinion

by christian parenti

# Climate crisis and hot air

The cloud of hot air now drifting high above Holland, where the United Nations summit on climate change recently collapsed in failure, might have a silver lining. After all, most of the world has rejected those grotesque, U.S.-invented, free-market contortions known as "carbon sinks" and "carbon trading."

The second meeting of the Kyoto Protocol was, if nothing else, a solid rejection of American lemming-think that has at its heart two absurdities: the idea that global warming might not be happening — and the use of free-market mechanisms to address the problem if it is real.

First, some background. The Kyoto Protocols on climate change, negotiated in 1997 in Kyoto, Japan, but left to be fully worked out at this meeting, call for a worldwide 5 percent reduction in greenhouse gas emissions (based on 1990 pollution levels) by 2010. That's not much, given the stakes. The United Nations Climate Change Panel, which brings together 2,500 top scientists from 100 countries, reports that the world must rapidly reduce carbon emissions by as much 70 percent or face catastrophic climate change, such as rising sea levels and desertification of grain belts.

In other words, the Kyoto Protocol is to global warming as a Band-Aid is to multiple gunshot wounds. That's why many European governments have already gone well beyond Kyoto's timid requirements: Germany's greenhouse gas emissions are down 17 percent from 1990 levels, while the U.K.'s are down 14 percent.

So what happened at the Hague, why no treaty? The problem, all along, has been the greed and intransigence of U.S. corporations.

The United States is required to reduce greenhouse gas emissions to 93 percent of what they were in 1990. But thus far, we're headed in the wrong direction, having now reached 120 percent of our 1990 level emissions. And pretty much all of U.S. big business has combined to sabotage any reduction in greenhouse gas emissions.

Central to this effort is the Global Climate Coalition, which now includes the complete memberships of the National Association of Manufacturers and the U.S. Chamber of Commerce, six million companies in all. After the first Kyoto summit, the GCC started a \$14-million public-relations campaign to promulgate the ideas of a few

crackpot, industry-paid scientists who cast "doubt" on the reality of global warming. This gives oil-connected politicians like George W. Bush and most U.S. senators (who would have to ratify any global climate treaty) much needed cover.

But in reality, there is no "climate change debate" just as there is no "holocaust debate." (See Ross Gelbspan's book, *The Heat Is On* for details.) Since denial alone wouldn't work at the Hague, the United States, along with Canada and Japan, demanded a free-market solution that wouldn't hurt their profits.

Instead of actually cutting emissions, the United States wanted to use "carbon sinks" — that is, forests or grasslands that naturally absorb carbon dioxide. Simply put, the United States argued that countries should be allowed to continue polluting ever more, just because forests were continuing to perform photosynthesis and absorbing carbon from the atmosphere.

Coupled with the notion of "carbon sinks" was a complicated system of international trading in "carbon rights." Thus, buying a forest abroad might allow corporation X to continue its pillage at home. The *Washington Post* called this a "visionary new regime."

Meanwhile, the World Wildlife Fund described such gimmicks as "a disaster for forests and biodiversity," adding that such trading would encourage the clearing of virgin forests and their replacement with large-scale monoculture plantations.

For much of last weekend it looked as if some version of this insanity would be accepted as the price of a treaty. The E.U. had conceded ground to the U.S.-led bloc; an agreement, though anemic, seemed imminent. But when the last, best, final U.S. offer was pitched to the rest of the world's delegations, the answer was a resounding no.

Back to silver linings: having no treaty is a tragedy — but it may be better than a fake one. The Europeans and the less industrialized countries of the south are livid and describe the United States and its partners as "environmental vandals." From now on U.S.-inspired, pseudo-green free-market scams will be harder than ever to sell — and that might make way for real progress. ❖

Christian Parenti is a San Francisco-based freelance writer.

## editorials

# Two more machine votes

The San Francisco Board of Supervisors' Nov. 20 meeting provided two glaring examples of how desperately San Francisco needs supervisors who are independent from the control of the Brown machine.

First up was Sup. Sue Bierman's proposal to transfer one of the last pieces of open parkland near the Embarcadero over to the Recreation and Park Department in an effort to prevent wealthy interests — including members of the Rockefeller family — from getting to build a big, touristy, exotic-butterfly museum on the site, near Drumm and Washington Streets.

Butterflies (or at least, butterfly museums) apparently attract big money. Museum chair Paul Growald and his wife, Eileen, donated at least \$5,400 to the supervisory campaigns of machine candidates Amos Brown, Linda Richardson, and Michael Yaki and \$900 to independent supervisor Leland Yee. In addition the Growalds kicked in \$750 to the mayor's 1999 reelection campaign. They've also paid lobbyists handsomely to push the deal.

All that money paid off when Yee, joined by all but Bierman, Tom Ammiano, Alicia Becerril, and

Gavin Newsom, sent Bierman's proposal back to the Finance Committee. Bierman retires in January, so it will be up to the new board to stave off the butterfly park.

Later that afternoon, all but Ammiano and Mark Leno signed off on the Public Utility Commission's plan to contract with Mission Valley Rock Company to turn a piece of watershed owned by the city and located in Sunol Valley into a rock quarry. Sure, the money from the deal looks good for San Francisco — but what about all that dust and noise we'll be bringing to people living near there? Why is San Francisco encouraging a big mining operation on city-owned land?

The single biggest factor in determining the makeup of the new board (and the future of these and many other dubious projects) will be voter turnout. Vote by mail, vote in advance, vote on Election Day — but vote. And throw out the Brown-backed incumbents (Amos Brown, Mark Leno, Mabel Teng, Michael Yaki) and reject his machine candidates (Chris Dittenhafer, Juanita Owens, Lawrence Wong, Linda Richardson). San Francisco deserves better. ❖

# Stop the mid-Market BID

We all know there's a crisis in the arts — local artists are being driven from their apartments and their rehearsal spaces by the insane real estate market. But a new attempt to bolster the art scene by creating a theater district on Market Street between Fifth and Eighth Streets will do more harm than good.

Part of the plan involves pushing the San Francisco Redevelopment Agency to declare the area "blighted" and then creating a business improvement district (BID) akin to the one in Union Square. Property owners would tax themselves to pay for a sanitation and security force that would report not to any city agency but to the owners themselves. And the city would kick in taxpayer money to help fund the deal.

The existing BID is a serious problem. Not only do advocates for the homeless receive regular complaints about the security "ambassadors," but the

model also clearly favors big property owners.

If the record of the Union Square BID is any indication, the mid-Market plan won't do much to help the homeless find food, housing, or services. At best, it will just force the hundreds of people who call Market Street home to wander off somewhere else. At worst, it will wipe out the nonprofits (including small arts groups) and low-budget agencies that have offices in that area.

It's not much of a surprise that the social-service agencies in the district weren't contacted by the plan's organizers and haven't been included in the BID discussions.

The last thing San Francisco needs is another Redevelopment Agency-backed "cleanup." The supervisors should reject the BID and demand that any redevelopment plans for the area include low-cost housing, low-cost office space, and services for the people who live there. ❖

# Save Prop. 65!

The *San Francisco Chronicle* ran some dramatic photos Nov. 18 of cops teargassing demonstrators at a protest in Cincinnati, but the paper provided little hint of what all the fuss was about. Concerned citizens had gathered for the annual convention of the TransAtlantic Business Dialogue, an influential but little-known corporate lobbying group that is trying to dismantle hard-won consumer, labor, and environmental laws in the United States and Europe in the name of freer trade.

The chief executives of companies such as Boeing, Monsanto, and Dow Chemical say they want to establish "uniform" regulations for products and services in the United States and the European Union. In practice this has meant eliminating regulations where they are a barrier to corporate profits.

One dramatic example of the hazards of regulatory "uniformity" is S. 1155, a bill now pending in the U.S. Congress. As Daniel Zoll reports on page 19, the so-called National Uniformity for Food Act would prevent states from requiring warnings on food that are stronger than federal law requires. If it passed, it would overturn the food safety provisions of Proposition 65, California's groundbreak-

ing Safe Drinking Water and Toxic Enforcement Act of 1986. It would also ban states from labeling genetically modified foods or warning consumers of any other potential food-related threat.

The food industry claims it just wants to protect consumers from "conflicting warnings" on food products. But the industry cannot point to even one real-world example of conflicting warnings.

The industry's allies on Capitol Hill are quietly trying to tack the bill onto a huge appropriations bill as a rider, a favorite strategy for securing passage of anti-environmental laws. President Bill Clinton should veto any spending bill that contains S. 1155.

But the United States should go farther than that. The next president and congress should resist all pressure from groups like TABD (and institutions like the WTO) to agree to global food safety, environmental, and consumer standards that are weaker than U.S. national standards. ❖

To oppose S. 1155, call Chris Jennings, deputy assistant to the president for health care policy, at (202) 456-5560; Sen. Barbara Boxer, at (202) 224-3553; and Sen. Tom Daschle (D-S.D.), at (202)-224-2321.



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## Unfriendly skies

*Frustrated by blown smog cleanup deadlines, environmentalists take the EPA to federal court*

By A. Clay Thompson

Thirty years ago Congress passed the Clean Air Act to improve the quality of the air we breathe. The law set limits for smog, a major health threat, and charged state and federal authorities with enforcing those limits.

The Bay Area has exceeded "safe" smog levels for all but three years since the law was enacted in 1970 — and today the region's atmosphere fails to meet the standards set by the act.

Now enviros are going to court in hopes of pushing the federal government into enforcing the law. The Earthjustice Legal Defense Fund, representing the Sierra Club, Bayview Community Advocates, and a host of other green groups, is suing the U.S. Environmental Protection Agency for allowing smoggy air to linger over the area.

"It's EPA's ultimate responsibility to ensure that we get clean and healthy air in the Bay Area," Earthjustice attorney Deborah Reames said. "If the local agencies aren't doing the job, then EPA has to."

The coalition also has targeted the Metropolitan Transportation Commission (MTC) — an intergovernmental office charged with developing long-term people-moving schemes and with reining in commuter-caused pollution — for its contribution to our filthy skies.

Locally, air standards are overseen by the MTC, which regulates vehicle-caused air pollution, and by a regional air-quality board that handles factories and other stationary pollution sources. Since 1970 the EPA has given the agencies a series of deadlines to reduce atmospheric levels of ozone — a colorless, odorless gas that is smog's prime ingredient and that can trigger asthma

and other respiratory disorders. On Nov. 15 the EPA ruled that Bay Area authorities had blown their third deadline, but it's unclear what the consequences of that latest failure will be, prompting greens to turn to the courts to make the case that persistently unhealthy air can be blamed on two causes: transportation plans that emphasize car and truck travel and archaic, filth-belching factories.

In response to the recent EPA ruling, Reames and company have filed a notice of intent to sue the MTC. "We have fewer people riding transit today than we did 17 years ago, despite a 30 percent population increase," Reames said. "I attribute that in large part to MTC's car-first policy. MTC is focusing, as it always has, on making driving easier and is not focusing near enough on increasing public-transit ridership." The commission's own documents show that overall use of bus and train systems has declined by 4 percent since 1982, Reames added.

The looming suit targets the MTC's refusal to follow two of its own environmental directives, both aimed at increasing mass-transit use. One set a goal for boosting public transportation ridership by 15 percent; the other aimed at providing fare discounts to reach that goal.

MTC deputy director Steve Heminger did not respond to repeated telephone calls or to e-mailed interview requests for this story, but in the past the agency has admitted to ignoring the mass transit-promoting directive. "It's moot," commission head Larry Dahms said in a *Bay Guardian* interview last year (see "Collision Course," 8/18/99).

"Where you get improvements in air quality, where we've been getting them,

GUARDIAN PHOTO BY LORI EANES



**Clouded vision:** For years San Francisco has exceeded federal smog levels, prompting environmentalists to take the EPA to court.

and where we'll continue to get them is in improvements in vehicle technology," Heminger told us in 1999. "The cars and fuels are cleaner."

Not clean enough, apparently.

The EPA is offering few concrete ideas for how it will improve the smog levels. "As the federal government, we don't prescribe what [pollution control] measures local areas should do," said Deborah Jordan, deputy director for air at the regional EPA office. "The

area [agencies] need to work with their communities and figure out what are the best mix of measures to attain the federal standards."

So what exactly is it going to take to bring the region's air into compliance with the Clean Air Act? "That's a tough question," Jordan responded. "We can't predict the future." ❖

E-mail A. Clay Thompson at [ac\\_thompson@sfbg.com](mailto:ac_thompson@sfbg.com).

## The McGoldrick standard

*Richmond activist Jake McGoldrick takes on Michael Yaki in the race for supervisor*

By Gabriel Roth

Visitors to San Francisco usually skip the Richmond. It's not schmancy like Pacific Heights or funky like the Mission or gritty like the Tenderloin. To Jake McGoldrick, though, every other building tells a story — and most of the stories are about battles lost and won.

We're walking up Fourth Avenue toward McGoldrick's car as he points out ugly, 1970s apartment buildings, their flat facades out of character with the other homes' bay windows. As we pass one building, he tells me how neighbors fought to keep it to three stories. McGoldrick has spent 15 years fighting to save the Richmond block by block. Now he hopes to fight from the Board of Supervisors. He took nearly 30 percent of the District One vote Nov. 7 — enough to force a runoff with incumbent Michael Yaki, one of Mayor Willie Brown's top allies on the board.

Yaki will be hard to beat. As an incum-

bent, he has more name recognition than his opponent. And as an ally of the mayor, he has access to a vast pool of money from downtown businesses and developers. By the end of October at least \$31,839 in soft money had been spent on Yaki's behalf — more than two-thirds of it by San Franciscans for Sensible Government, the notorious downtown-funded political action committee. Since then, that spending has spiraled, although the exact amounts have not yet been filed with the city's Ethics Commission.

McGoldrick is struggling not only against Yaki but also against voter inertia. The runoff election takes place Dec. 12, when people will be preoccupied with Christmas shopping and tired of electoral politics.

But he has one vital advantage in getting his supporters to the polls: more than a decade of work for the neighborhood.

"I was looking at a map of the precincts we won, and I noticed, Oh, we won that

precinct?" he says. "That's where there were two discretionary reviews" — controversial projects that inspired hearings at the Planning Commission.

McGoldrick has been to a lot of discretionary reviews in an effort to protect his neighborhood from inappropriate development. He helped write the 1988 law banning developers from tearing down perfectly good housing. He has mastered the intricacies of the permitting process and helped neighbors make their case before city authorities.

"On countless projects, Jake has provided neighbors with free advice," says Hiroshi Fukuda, who cofounded the Richmond Community Association with McGoldrick. "Having Jake on the board would give neighbors a voice in city hall — not just in the Richmond but all over the city."

But he's no NIMBY: he's adamant that San Francisco needs more affordable housing, and as long as it's done right he'd like to see some of it in the Richmond. As we drive down Geary with a couple of campaign volunteers, he points out some buildings on 26th Avenue.

"See these big apartment blocks?" he says. "That's the model — higher density around transit corridors. Not like this live-

work junk: 'Let's build where there's no transit at all, so people have to get in their cars to buy a loaf of bread.'"

We pull up at Cala Foods at Geary and 27th Avenue. It's a bitterly cold evening, and McGoldrick has the flu, but he spends two hours outside the supermarket, talking to the people he hopes will be his constituents. Some keep their heads down, concentrating on picking up food for Thanksgiving. But a good number stop to talk to him. Several say they already voted for him; McGoldrick has to explain that he's now in a runoff, and he's counting on them to go back to the polls Dec. 12.

Only one shopper says he's voting for Yaki. And when McGoldrick's brother Cliff, who came out from Philadelphia to help with the campaign, tells a paramedic that McGoldrick is in a runoff against Michael Yaki, the paramedic replies, "Tell him he's got my vote."

One man tells McGoldrick he voted for Rose Tsai. He's a Republican, he says — but most of all he hates Willie Brown and his political machine. McGoldrick chats with him about the top-down style that characterizes Brown's city hall, the firing of independent-minded planning

See "Runoff," page 19



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news on  
guard

## Notorious BID

*Mid-Market theater district could  
threaten local homeless people*

By Cassi Feldman

The exodus of San Francisco artists has finally captured the imagination of the city's elite. Patrons are panicking, politicians are racing to draft save-the-day legislation, and arts advocates are working on a whole range of potential solutions.

The latest is a push by the Arts on MIMA (mid Market) Committee to create a sparkly theater district along Market Street, between Fifth and Eighth Streets. But while some city officials seem ready to back the plan, critics say it could prove devastating for the neighborhood's homeless residents.

"When they say it's going to be good for everyone, they mean it's going to be good for businesspeople, tourists, the mayor, everyone who's interested in not seeing homeless people on the street," said Adam Arms, staff attorney for the Coalition on Homelessness, which opposed a similar plan enacted in Union Square last year.

Bill Schwartz, former executive producer of the Eureka Theatre, disagrees. Schwartz coined the term MIMA in a Sept. 11 op-ed in the *San Francisco Chronicle*. He refers to Market Street as "skid row" but adds wistfully that "it is our main street, our Champs Élysées." Just as New York transformed its theater district, he argues, so too could mid Market experience an artistic renaissance with new rehearsal spaces, studios, offices, and theaters.

To accomplish that, Schwartz said, he'd like to see the creation of a business improvement district (BID), in which business or property owners pay voluntary taxes to fund enhanced street cleaning and security.

Schwartz also wants to draw on funding from the San Francisco Redevelopment Agency, which has been studying Market Street since the 1980s and, according to executive director Jim Morales, will probably declare at least part of the survey area "blighted." Once blight is established, the agency can issue a bond to finance development and then gradually collect the money back through tax revenue.

To help push the agency along, Schwartz assembled a panel of planning experts to describe their visions for MIMA at a Nov. 13 public hearing. Though they differed on specifics, they all emphasized the importance of creating a BID.

What they didn't emphasize was what will happen to the area's existing businesses, social-service agencies, and dense population of homeless people. Instead the focus remained largely on aesthetics and was geared straight toward the average audience member: a white, middle-age professional.

"What do you want to see, hear, and smell when you leave your business place?" asked Marco LiMandri of New City America, a San Diego-based group

that specializes in BIDs. Rather than rely on the city, he said, property owners should pitch in for privately run services. After all, he argued, "we live in a society where you spend \$3 on a cup of coffee."

Brett Gladstone, a land-use attorney and a member of San Francisco Planning and Urban Research Association (SPUR), underscored the need for a parking garage, despite the fact that nearly every city transit line crosses Market Street.

The audience was supportive and even effusive at times but also broached the evening's only difficult questions. The first came from Jill Weinberg Pfeiffer, codirector of Oasis, a South of Market nonprofit that works with local girls. "Will sensitivity be taken to build housing and shelters for homeless people?" she asked. "Will there be access to the arts for all income levels?"

Later Pfeiffer criticized the panel's response, a fairly terse promise that mid-Market residents of all income levels would be involved in the planning and that the cleanup would involve an affordable (and market-rate) housing component. "I think it's pretty clear that there probably isn't a plan right now to take care of homeless people," she told us.

### Ambassadors of ill will

Unfortunately, there may be more of a plan than Pfeiffer realizes. Although the proposal seems to dismiss Market Street's homeless residents as a pesky inconvenience, it will likely have a major impact on their lives.

According to the Coalition on Homelessness, there are 12,000 to 14,000 homeless people on any given night in San Francisco, and only 1,600 shelter beds. As the city as a whole becomes more gentrified, there are fewer neighborhoods where homeless people are allowed to exist.

To see this in action, one needn't look further than Union Square, where the city's only BID has been up and running since July 1999. Linda Mjelle, executive director of Union Square Association, which helped start the BID, said that local property owners within a 10-block radius are taxed according to the length of their storefront (\$60 per foot annually). Since the BID was initially backed by a majority of property holders and approved by the Board of Supervisors, all owners in the district are now required to pay, like it or not, and can pass that cost on to their tenants. The city has an obligation to kick in \$200,000 a year.

The collected revenue is used to fund approximately 40 sanitation workers and red-jacketed security ambassadors. Mjelle says the word "ambassador" is meant to "imply good will," but one of their primary responsibilities seems to be hassling homeless people.

Sup. Tom Ammiano opposed the Union Square BID. Not only does it represent an unfair allocation of city resources, he says, but an unaccountable police force could also be dangerous. "In New York City, they had [private security], and the city government had no way to control them. There's always potential for civil rights abuses."

Dorothy McLaughlin can vouch for that. She was employed by the Powell Street Turnaround, a predecessor to the Union Square BID, in 1997. She saw the job advertised in Opportunity NOCs, a nonprofit employment newsletter, and assumed it involved assisting tourists. She quit after only a month when she realized that it also entailed "moving" homeless people. "I think everyone seemed to feel a little ashamed about having to do it," she said. "Why bug homeless people? That's just nasty."

The local homeless people we spoke to agreed. Michael lives in a cardboard box right near Union Square and has had several run-ins with ambassadors. "They used to always fuck with me," he said. "I'm just sitting right here, panhandling, but they won't let me."

Another man, a homeless veteran, told us, "Their idea of cleaning up is getting people who can't pay off their private property and stay the hell off."

The law is very vague in regard to loitering and panhandling. Though it outlaws only blocking a sidewalk or doorway, leaning against a building can technically qualify as trespassing. The local police we spoke to were unanimously supportive of the BID ambassadors. "It's like having eyes all over the place," said Officer John Conway of the Tenderloin Task Force.

We tagged along with ambassador Kimberly Guy, who said she tries to help the homeless people she encounters. Other than a pleasant demeanor, however, she didn't seem to have much to offer them. Guy wasn't carrying food and, though it was only 10 a.m., she had already run out of bathroom tokens. She told us that if a homeless person approaches strangers on the street, she would define that as "aggressive panhandling," which is illegal. If a homeless person stands outside a business, she said, they are on private property. She'd politely ask them to move to the curb.

### The vision meets reality

On Market Street homeless people wouldn't be the only ones getting kicked to the curb. Adult businesses and community-serving nonprofits could face a similar fate.

Among the list of potential projects approved by the Redevelopment Agency is a plan to "convert adult entertainment uses to mainstream uses." If the owner doesn't want to switch, that's just too bad. According to the agency's Rohnnel Sotelo, an urban planner who focuses on mid Market, while the city would try to work with the owner first, it can also use powers of eminent domain to force the renovation.

Sotelo said the agency also strongly supports the creation of a BID to "make sure that the community has some level

*Continued on page 22*



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## news on guard

### Roberts mis-ruled Public power hearing postponed after city attorney advises delay

By Rachel Brahinsky

A county commission formed to review the municipal utility district petition postponed a hearing for one week, based on questionable legal advice from the City Attorney's Office Nov. 21.

The delay came after deputy city attorney Dorji Roberts advised the Local Agency Formation Commission (LAFCO) that the state's open-meetings law, the Ralph M. Brown Act, prohibits voting on an item that has not been made publicly available for at least three days. Roberts recommended that LAFCO, the panel created in August to oversee special-district formation, postpone voting on an item submitted too late to be included in the commission's agenda packet.

But according to Terry Francke, attorney for the California First Amendment Coalition and an expert on the Brown Act, Roberts's interpretation of the law was misguided. The item in question related to an agenda description that was general enough to include the late submission, so the commission could have debated and voted on the item that day, Francke said. "It has never been the rule under the Brown Act that new ideas relevant to a generally announced topic cannot be taken up. The rule is that if the agenda itself commits the focus to a very fine, narrow area, then things that deviate from that may need to be given special notice," Francke said.

Joel Ventresca, cochair of the Coalition for Lower Utility Bills (CLUB), told us that the city attorney's confusing advice served to delay the MUD petition. "The city attorney didn't explain the open-government issues correctly. [Roberts] provided confusion and then came down on the side of delay," said Ventresca, whose organization wrote and circulated the MUD petition.

CLUB has worked for months to put the petition on the ballot. The group turned in the petition July 3 with 24,000 signatures, which were then certified by the clerk of the Board of Supervisors and by the Department of Elections. Defying a state law that requires the board to call for an election "without delay" when a sufficient MUD petition is turned in, the Board of Supervisors voted later that month against putting the question before the voters.

The city attorney had advised the board not to put the MUD on the ballot without LAFCO review, although San Francisco had never had such a commission in the

past. Three months later, the county formed LAFCO and called for a hearing on the MUD petition for Nov. 21.

It was the third meeting of the newly formed commission, and the room was

section 54954.2 of the Brown Act dictates that agenda packets must be publicly available 72 hours before a meeting. Any item up for a vote would have to be included in the packet, he said.

But that section of the law does not refer to agenda packets. So to double-check the reference we called Young, who couldn't find it either. She referred us back to the city attorney. Roberts and City Attorney Louise Renne did not return repeated calls to explain their interpretation



**MUD in yer eye:** In the wake of a contentious commission meeting where Coalition for Lower Utility Bills attorney Angela Alioto testified, the hearing to review the municipal utility district petition was postponed for one week.

packed with MUD supporters. But before they could make their case during the scheduled hearing, LAFCO delved into a technical debate about the Brown Act. The debate sharpened lines drawn throughout the MUD campaign between the City Attorney's Office and CLUB.

The agenda called for the "adoption of policies and guidelines for processing petition for the formation of special districts." Roberts, at the request of LAFCO executive director Gloria Young, drafted a proposal that was mailed to the commission Nov. 16 in the agenda packet. CLUB attorney Angela Alioto submitted an alternative set of rules the next day. Commission alternate Sup. Barbara Kaufman said she did not see Alioto's proposal until the morning of the hearing.

Roberts warned the commission against discussing Alioto's rules. "The proposal set forth by Angela Alioto is significantly different from what was contained in the agenda packet," he said. "Adopting the procedure that was laid out [by Alioto] would be a violation of the Brown Act." LAFCO is not currently subject to the rules of the city's Sunshine Ordinance.

Alioto protested. "We are proposing exactly — exactly — to a tee, the policies and guidelines [outlined in the MUD Act]," she said, contending that her rule fit under the same agenda description as the city attorney's.

Roberts then told the commission that

of the law. Deputy city attorneys Buck Delventhal and Nathan Ballard were unavailable for comment at press time.

But to Francke the answer is quite clear. "They could have taken it up and acted upon it at that meeting," he said.

Commission chair Neil Eisenberg made this argument at the meeting. But under the pressure of a possible legal challenge, as posed by Roberts, Alioto agreed to wait a week to allow the commissioners to fully review her proposal. Afterward, LAFCO also suspended the hearing for the week.

"We have waited since 1913 [when the Raker Act was signed] — that's 87 years. We can wait seven more days," Alioto later told the *Bay Guardian*. "We just want to get the job done." ♦

**P.S.** Although the new *Hearst San Francisco Chronicle* completely ignored the LAFCO meeting, the *San Jose Mercury News* ran an extremely thorough story on the front page of the *San Francisco* section Nov. 22, and the new *San Francisco Examiner* put it on page two. KPFA, 94.1 FM, recorded the hearing as well.

The hearing was rescheduled for Nov. 28; go to [sfbg.com](http://sfbg.com) for our coverage this week. LAFCO meets again Tues/12, 3 p.m., City Hall, Room 263, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-5184.

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## Food fight

### U.S. Senate bill would undermine California's Proposition 65

By Daniel Zoll

When it comes to food safety, Californians have rarely been content to wait for the federal government to get around to protecting consumers. The state has a well-deserved reputation for leading the country in legislating tough regulations. But all that could change if Congress goes through with a controversial plan to strip states of the power to make such laws.

The National Uniformity for Food Act of 2000, which lawmakers are trying to sneak through by attaching it to a must-pass spending bill, would ban states from issuing any food-safety warnings that are stronger than federal law requires.

"What the bill would do is muzzle all 50 states now and forever on any food safety issue," said David Roe of the Environmental Defense Fund, one of the groups leading the lobbying charge against the bill. "When I say this bill would not withstand the light of day, I'm understating the case."

The bill, S. 1155, unanimously passed the Senate Agriculture, Nutrition, and Forestry Committee in June. There has not been a single public hearing on the legislation, which supporters hope to railroad through in early December when Congress reconvenes for a lame-duck session.

Although the bill would eliminate food-disclosure requirements in at least 20 states, Roe said, the primary target is California's Proposition 65, the Safe Drinking Water and Toxic Enforcement Act. Prop. 65 requires warnings on products containing chemicals known to cause cancer or birth defects. Food manufacturers hate Prop. 65 because it set a precedent: it made them, not the government, responsible for determining whether a product is safe or should carry a warning. The law also makes a company liable if it fails to warn consumers of unsafe levels of known health-threatening chemicals.

The industry has been trying unsuccessfully to overturn the food-warning provisions of Prop. 65 since California voters approved it in 1986. The Reagan and Bush administrations rejected similar efforts to preempt Prop. 65 in the past. That's why industry allies in Congress plan to tack the amendment on as a rider,

a favorite tactic for securing passage of anti-environment and -consumer bills that would likely not survive a floor vote. Clinton also opposes S. 1155, but he might not veto it should it cross his desk as just one amendment to an appropriations bill.

S. 1155 is a top priority for the Grocery Manufacturers Association, the world's largest food-industry association. Peter Cleary, manager of public-policy communications for the GMA, said that consumers need to be protected from conflicting food-label warnings. "We need one uniform system of labeling in this country, not a patchwork quilt of 50 different labels." But when asked for an example of conflicting warnings that have caused consumers to be confused, he couldn't produce one.

Cleary confirmed that Prop. 65 is a target of the bill, saying that the law costs California consumers more for food by increasing packaging costs for manufacturers.

But he could not point to one example where Prop. 65 had forced a manufacturer to change its product packaging. That's because it has never happened. So far manufacturers have managed to meet Prop. 65 safety requirements without having to warn anybody about anything. The real impact of Prop. 65 is its deterrent effect: it makes companies think twice before selling products with potentially unsafe levels of known carcinogens. In one such case a company wanted to sell food in lead-soldered cans in California but changed its mind because of the warning requirement.

Other California laws that would be affected by S. 1155, Roe said, are ones that require warnings on perishable foods and labels on shellfish alerting people to possible toxic reactions. It would also prevent the state from requiring information about genetically modified food or any other potential food-safety issue, Roe said.

Critics of S. 1155 say it is ironic that Republicans, who claim to want to empower state and local governments, are trying to eliminate states' ability to regulate such an important area. ♦

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## Runoff

From page 13

commissioner Dennis Antenore, the deals made behind closed doors.

That guy and others like him could determine the outcome of the race. McGoldrick finished 1,600 votes behind Yaki in the general election. Tsai, who finished third, won 4,333 votes — more than enough to swing the outcome. She has endorsed McGoldrick.

McGoldrick disagrees with conservatives on the issues: he supports strong tenant protections and expanded social services, and he's wary of privatization and business control. This Republican doesn't

promise to vote for him, but he looks impressed and wishes McGoldrick luck.

"Give me a holler when I'm your supervisor," McGoldrick says.

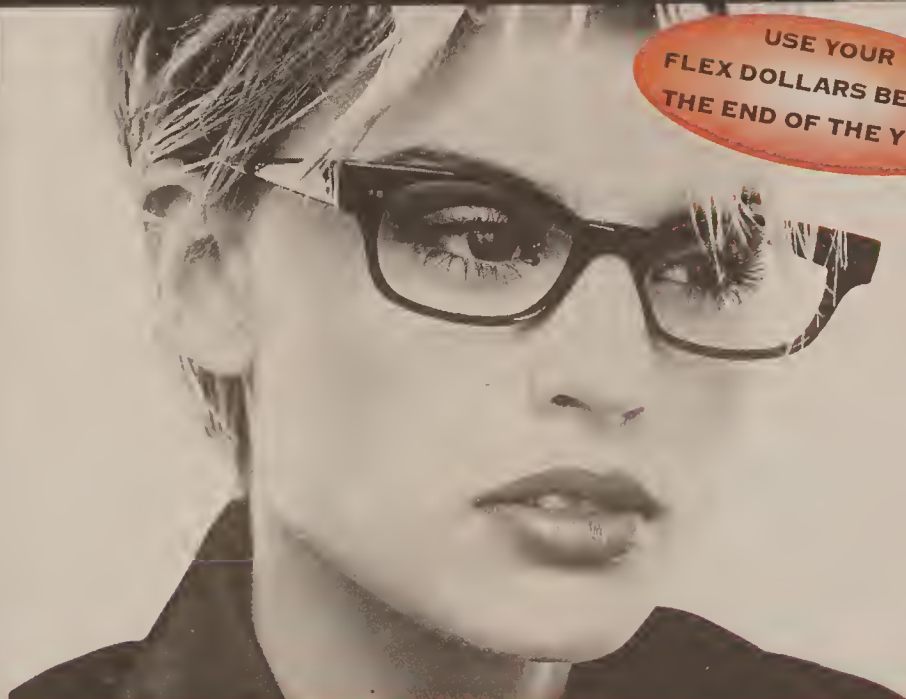
## Collision course

McGoldrick and Yaki faced off in front of an audience at a Nov. 20 debate sponsored by the Planning Association of the Richmond. McGoldrick began with the remarks that have become something of a stump speech for him. He summarizes his history in San Francisco, how he found work as a roofer, then became a teacher after an accident forced him out of the building trades. "My success was a result of

Continued on page 21

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**Stifled debate:** Michael Yaki presented runoff rival Jake McGoldrick with a schedule for a series of debates Nov. 10. Although McGoldrick wasn't consulted about the time, location, or format of the debates, he showed up at the Richmond Police Station Nov. 21. Yaki evidently hadn't promoted the debate; no one from the public was in attendance.

## Runoff

From page 19

opportunities that I fear are disappearing," he says. "I'm concerned that what's happening in the city right now is devoid of a sense of social justice. Our community is economically banishing people in droves."

The difference between the candidates is illustrated most starkly when Yaki is asked a question about pedestrian safety — the feel-good issue of the campaign season.

Yaki takes the opportunity to inflate his credibility as a representative of the district. For most of his career as a supervisor, he has been more closely associated with downtown businesses than with neighborhood activism. In the past two years, though, looking toward his first district-election campaign, he has secured some traffic amenities — red lights, stop signs — in the Richmond.

In his attempt to recast himself as a neighborhood warrior, though, he goes a few steps too far. "The majority of my district-based time, of all my time in fact," he says, "has been devoted to the issue of pedestrian safety at our schools."

We checked six months of Yaki's calendars, from July to December 1999. During that period, we found, he spent exactly two hours on pedestrian safety issues — one hour at installation ceremonies and another half hour at a press conference. We found he spent another seven and a half hours on other Richmond community and neighborhood events.

If the majority of Yaki's time is spent on anything, it's meeting with corporate lobbyists; he spends more time with them than any other supervisor (see "Face Time," 11/1/00).

"The calendar doesn't reflect the thousands of calls Supervisor Yaki and his staff make on behalf of the citizens of the Richmond to get things done," Yaki consultant Ellie Schafer told us. She listed 13 Richmond intersections where, she said, Yaki secured either traffic signals, stop signs, or cameras to catch red-light runners. Among his other achievements for Richmond residents, she said, Yaki won funding for local nonprofit groups serving seniors and immigrants, for youth services, and for a new neighborhood park.

In his one-minute response at the debate, McGoldrick takes a different approach. "We have to move from a symptomatological approach to an etiological approach," he begins.

I have to look up the word *etiological*

co than ever before, there are more cars on the streets and more pedestrians crossing them. And unless policy makers take account of that growth, there will be more accidents and more deaths. As McGoldrick puts it, "We have not adjusted to the intensified use of our city."

He argues very straightforwardly, as if he assumes his audience is made up of intelligent people who are genuinely interested in finding solutions to these problems. This respect for the public is something I've rarely heard in a campaign before, and I didn't quite realize it was missing until McGoldrick demonstrated it to me.

As candidates court district voters, they're all claiming to speak for the neighborhoods. In the past months, I've heard dozens of people talk about the need for a more responsive government, for community-based planning, for neighborhood representation at city hall. When Jake McGoldrick, who has been doing community-based planning, for free, for 15 years, says he'll listen to his constituents, I believe him. ♦

E-mail Gabriel Roth at [gabriel@sfbg.com](mailto:gabriel@sfbg.com)

## Norwin S. Yoffie, 1924–2000

Norwin S. Yoffie, the former general manager and publisher of the *Marin Independent Journal*, who launched a landmark crusade for public access and against the privatization of a public hospital in Marin County, died Nov. 24. Yoffie, who was 76, suffered from chronic kidney failure.

The Missouri native put in time with papers in Arizona, Nevada, and southern California before being appointed general manager of the *Independent Journal* in 1967. He shepherded the then-family owned paper through the massive changes brought about by computerization, and in 1981 he was tapped for the job of publisher, which he retained until his retirement in 1984.

After retirement, Yoffie remained active in free press issues, working with the Society of Professional Journalists and the International Press Institute, based in Vienna. He and his wife, Sandra, traveled each year as delegates to the IPI assemblies.

In 1985 Marin General Hospital, the county's public health center, began secret negotiations with a private hospital chain that were aimed at circumventing the state's public records laws and privatizing the hospital. The Yoffies filed suit in a bid to halt the deal.

"He was trying to make more information about an important community institution available to the public," said Terry Francke, general counsel for the California First Amendment Coalition.

The Yoffies argued that hospital executives were violating state law by holding closed-door meetings to discuss plans for handing over the institution to Sutter Health, a Sacramento-based health care conglomerate. While the suit, which went all the way to the state Supreme Court, failed to stop the takeover, it was the first major legal battle in California over secrecy and privatization in the public health arena.

Bruce B. Brugmann, editor and publisher of the *Bay Guardian*, said that Yoffie was such an independent-minded journalist that when his former paper, then owned by the Gannett chain, refused to cover the story properly or sue to block the privatization move, he and his wife took on the battle themselves. "This battle helped galvanize the freedom of information forces in the state and in particular helped catalyze a strong FOI committee of the Society of Professional Journalists, of which Norwin had been a member since his student days at the University of Missouri," Brugmann said. "The FOI committee, with Norwin as a key strategist, helped initiate and promote successful moves to reform the state Brown Act and to pass a historic Sunshine Ordinance in San Francisco." SPJ has decided to name its annual James Madison FOI career-achievement award in honor of Yoffie. He and Sandra won the chapter's first FOI citizen award for their hospital battle.

"Norwin had no fear of taking on the establishment. By that I mean the men who anointed themselves 'the men who run Marin County,'" said Nancy McCarthy, an attorney who served on the public hospital board and fought the privatization move. "When that clique facilitated the theft of a public institution — i.e., Marin General Hospital — and in turn tried to shut the public out, Norwin put his own funds to try to stop them. They don't make real-life heroes like him anymore."

Yoffie is survived by his wife and by four children, Michael of San Francisco, Jonathan of Mill Valley, David of Saratoga, and Beth Sears of Rancho Palos Verdes; his mother, Jeanette Yoffie of Fresno; a sister, Janis Owen of Prescott, Ariz.; and seven grandchildren.

A. Clay Thompson

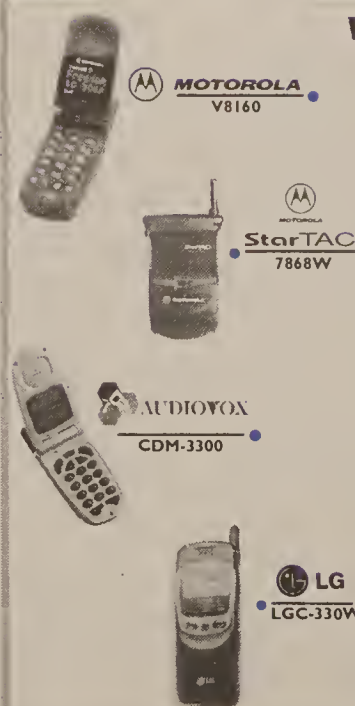
Memorial services will be held Wednesday, Nov. 29, at 11 a.m. at Temple Rodef Shalom, 170 N. San Pedro, San Rafael (415) 479-3441. Contributions can be made to the Northern California Society of Professional Journalists' Freedom of Information Committee, c/o Tricia Taborn, 550 S. Van Ness Ave., no. 208, San Francisco, CA 94110.

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## news on guard

# Morning sickness

## Where's the "world-class" Chron?

By Tali Woodward

It's too early to reach meaningful conclusions about San Francisco's reborn daily papers. But if the first few days are any indication, it doesn't look good for those who predicted an expanded Hearst Corporation-owned *San Francisco Chronicle* and a brand-new Fang family-owned *San Francisco Examiner* would bring serious, unprecedented news coverage to the city.

There's no doubt the new *Examiner* has gotten off to a rough start. Even if you look beyond the significant printing and distribution problems, the first set of papers doesn't measure up to the Fang family's promises of a scrappy, locally focused but still comprehensive paper.

But while the Fangs are starting from scratch — and had only four months to hire a staff and get some semblance of a paper up and running — the journalists behind the new *Chronicle* don't have the same excuse. Here's a paper with two massive teams of experienced reporters and editors, the immense financial resources of Hearst Corporation, and repeated pledges to publish a "world-class" paper. The *Chron* has gotten slightly bulkier — editors say they've added four more pages of news — but careful inspection shows that's mostly because they're running more wire stories. In the weeks before the merger, the *Chron* ran an average of 10 stories from other papers or news services in the front section. Since Nov. 22 that number has hovered around 13.

As best we can tell, the major changes at the *Chron* include two more pages of comics, sometimes seeing Rob Morse's face where you've grown accustomed to Ken Garcia's, and the (not insignificant) addition of Don Asmussen's comics.

But even Asmussen can't keep us from wondering: what are all those reporters doing over there? Yes, it's Thanksgiving time — and we'll even

believe Hearst's claims that its contract with the Fangs made it hard to reorganize before the *Examiner* transition. But you'd think that at least some of the staffers would be working around the clock trying to impress their bosses so they don't get sent to, say, the Pleasanton bureau. Publicist Lee Housekeeper told us that among the *Chron*'s 500-plus editorial staffers "there is a sense that there's a round of buyouts ahead and that there will be a shakedown."

Managing editor Jerry Roberts could not be reached by press time, but when we called the *Chron* newsroom, we got interesting greetings like "Ummm ... Metro" and "Now it's the *Examiner* — I mean, *Chronicle*."

Down Market Street at the new *Examiner*, they seem a little bit more certain what their paper's called — but that doesn't mean things are calm. The paper was set to debut the morning of Nov. 22, but it was hard to track down a copy even late that afternoon. The next two editions were almost as difficult to come by. Anyone who was able to get their hands on one of the premiere issues would undoubtedly have noticed one — if not dozens — of typos and layout errors. The most obvious is that the Nov. 22 lead story, about the San Francisco Housing Authority, jumps to a full-page ad. The full story was reprinted in Thursday's paper, without any sort of explanation.

The *Ex*'s new owners seem to be struggling with more than printing difficulties. It's unclear what kind of paper they are trying to produce. The first day, when the Florida Supreme Court could have reasonably bumped any local story out of the lead spot, the *Ex* ran the Housing Authority piece. But two days later they gave milder Florida news top billing. Is this the locally focused, community-based paper Fang has been trumpeting?

It seems more aptly described as a bizarre amalgamation of wire stories. In

the Nov. 24 paper only two stories were written by *Examiner* writers, while 15 came from the Associated Press. One of those A.P. dispatches tells how a derailed train blocked a Pennsylvania freeway for two hours Nov. 24; another is a small obit for the producer of *Magnum P.I.*

Maybe the self-proclaimed "first metro daily of the 21st century" hasn't hired a full staff yet. As recently as Nov. 21, executive editor Marty Steffens was only releasing the names of a few of the reporters. And in its first five editions, only 11 news writers are identified as *Ex* staffers. Neither Steffens nor Fang could be reached before press time.

But Loren Ghiglione, who is director of the School of Journalism at the University of Southern California, told us that it's too early to dismiss the new *Examiner*. "USA Today's beginning was very rocky, and people in journalism were very quick to make judgments — and everyone was wrong." After losing a lot of money, Ghiglione said, the paper has improved and is very profitable. ♦

**P.S.** The *Chron* and the former *Ex* have reported that the Conference of Newspaper Unions has been in discussions with Fang, but what's gone unnoticed is that the transition has also brought union trouble for Hearst.

Dennis Moskofian, president of the Web Pressmen and Prepress Workers' Union Local 4, told us that his union is pursuing a grievance filed "against the Hearst Corporation for violating our collective-bargaining agreement. They were obligated to require Fang — or any buyer — to assume the conditions of the agreement."

Moskofian explained that Hearst's failure to do that could mean a loss to union members of more than \$5 million. "If the corporation experienced that sort of loss of revenue, they'd be on it in a hot minute," he said. "But we're working people, so it doesn't count. They paid \$66 million to someone else in violation of our contract."

E-mail Tali Woodward at [tali@sfbg.com](mailto:tali@sfbg.com).

Elizabeth Flanagan contributed to this report.

## Redevelopment

From page 14

of advocacy so they can have their own staff and services."

But who exactly is the "community"? Carolyn Diamond, who holds a seat on the Redevelopment Agency's Mid-Market Project Area Committee (PAC), insists that the cleanup would serve all income levels, but her logic is hard to follow. Though she believes that the "public sector can not maintain the area in the pristine way that we would want it maintained," she seems more than willing to let the public sector deal with homeless people, suggesting that the BID play more of an "advisory role."

Schwartz has grandiose plans for redoing Market Street Cinema, but he envisions only "a couple of case worker-type people" as the BID's contribution to its impoverished residents.

The Redevelopment Agency PAC is supposed to incorporate different voices. While 18 elected seats are reserved for

property owners or commercial tenants, 7 seats are set aside for residential tenants, and 8 are reserved for community-based organizations. Strangely, Diamond could identify only two tenants currently on the PAC and only one low-income tenant.

When we called social-service agencies in the immediate neighborhood, most said they had never been approached by the PAC or even heard about the arts-district idea. Rebecca Vilkomerson of the Homeless Prenatal Program expressed fear that local social services could end up in competition with arts groups. Her nonprofit and many others are already facing eviction from their home at 995 Market St. because the owner has decided to upgrade the building.

Although the Board of Supervisors recently allocated \$4.5 million in emergency funds for nonprofits, only \$500,000 of that is set aside specifically for service nonprofits, as opposed to the \$1.5 million reserved for arts nonprofits. This bias toward the arts seems particularly puzzling in light of the November

SPUR newsletter, in which John Kreidler writes that city grants for the arts doubled between 1990 and 2000 and that the city currently spends \$20 per San Franciscan on nonprofit arts subsidies, more than any other city in the country. Meanwhile, no one actually knows how much the city spends on homeless programs, although city officials and service organizations have requested this figure for years.

While the arts community has been more politically visible of late, and its need is easier to document, many feel that isn't the only reason it has benefited.

"We're not as sexy as they are," said Kym Valdez, program director for Swords to Ploughshares, a veterans service organization that has been on Market Street for eight years. "We serve homeless, disenfranchised, and disabled people. People feel threatened by our clients, but there's just nowhere else for them to go." ♦

E-mail Cassi Feldman at [Cassi@sfbg.com](mailto:Cassi@sfbg.com).



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## BIOLOGICAL AGING

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With the onslaught of the baby boomer generation, there is more concern than ever regarding aging and disease. According to Dr. David Wikenheiser, Naturopathic Physician and Researcher, "We were not designed to be healthy today. We are currently experiencing levels of personal stress and widespread pollution that are far beyond what people experienced 100 or more years ago. A poor diet, inadequate sleep, extreme emotional swings, chemical pollution, radiation, and chronic infections are all modern stresses. When these modern stresses accumulate, they increase the toxic load and free radical bombardment upon our bodies which dramatically affects our Biological Age."

The deterioration of our body biologically, has in most cases, surpassed our chronological age. The oxidative stress caused by the overabundance of free radicals within the body can cause premature aging symptoms such as fatigue, insomnia, depression, and frequent infections. Free radicals may attack our genetic code, our digestive and arterial cell walls, and even deplete our energy levels. Ongoing deterioration can even lead to more serious health conditions.

Dr. Wikenheiser believes that while the process of aging is inevitable, a healthy diet and lifestyle can help. However, to effectively reduce premature aging, Dr. Wikenheiser recommends a powerful regeneration formula known as Flora•Essence. This clinically proven 8 herb formula has been used by patients worldwide to treat a variety of chronic conditions. Research has revealed the formula possesses numerous healing components including trace elements, minerals, phytoestrogens, antioxidants and other active substances. A literature review conducted by the University of Texas Center for Alternative Medicine Research (UT-CAM) identified 107 references on the herbs used in Flora•Essence, which include burdock root, Turkish rhubarb root, sheep sorrel, slippery elm bark, watercress, blessed thistle, red clover, and kelp.

Flora Inc., the manufacturer, recently conducted a 16 month pattern of use survey of cancer patients in conjunction with the University of Texas Center for Alternative Medicine which found that 73% of users received very good to excellent results using the tea. Dr. David Wikenheiser has also just completed a patient survey with participants revealing favorable results regarding anti-aging parameters. This could lead to a significant breakthrough in the use of certain herbs to curtail disease and increase life span.

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205/60HR15	\$86.98		

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## news

## alerts

by camille t. taiara

### Save our schools

Wednesday, Nov. 29, meet school superintendent Arlene Ackerman at a public meeting held by Coleman Advocates, and voice your opinions on recent changes to graduation requirements, teacher-reassignment policies, and funding formulas. 6 p.m., Coleman Advocates, 459 Vienna, S.F. Free. (415) 239-0161.

### Say no to Netanyahu

Thursday, Nov. 30, protest Benjamin Netanyahu's visit and Israeli violence against Palestinians at a rally sponsored by the American Arab Anti-Displacement Committee, Middle East Children's Alliance, and the International Action Center. 7 p.m., Veteran's Memorial Auditorium, 10 Avenue of the Flags, San Rafael. (415) 821-6545.

### Battle for a living wage

Friday, Dec. 1, join the Living Wage Coalition to celebrate gains in the living-wage struggle, and organize future campaigns at an event with music, spoken word, comedy by Tom Ammiano and others, and food. 6 p.m., SEIU Local 87, Third Fl. auditorium, 240 Golden Gate, S.F. Free. (415) 243-8133.

### Props for the progressives

Friday, Dec. 1, show your support for progressive supervisorial candidates Chris Daly (District Six), Jake McGoldrick (District One), Aaron Peskin (District Three), and Leland Yee (District Four) at a fundraiser for their runoff campaigns. 6-8 p.m., Chinatown Restaurant, 744 Market, S.F. Contributions requested. (415) 608-2623 or (415) 313-4303.

### 'Locus Pocus'

Saturday, Dec. 2, give Asian American artists a hand at an art auction for LOCUS, a new arts and performance venue created to make up for the displacement of the Kearny Street Workshop and Bindlestiff Studio. The event includes performances by actor and poet Beau Sia and the 18 Mighty Mountain Warriors comedy troupe. Proceeds will be used to renovate this promising new space. 1 p.m.-1 a.m., LOCUS, 1640 Post, S.F. \$10-\$30. (650) 274-5263.

### AIDS and African Americans

Sunday, Dec. 3, Ark of Refuge, the Black Coalition on AIDS, Jones Memorial United Methodist Church, and New Liberation Presbyterian Church provide free and confidential HIV testing and education to the local African American community — a community

disproportionately affected by the AIDS epidemic — on World AIDS Day. 9 a.m.-noon, Ben Franklin Middle School cafeteria, 1430 Scott, S.F. (415) 921-7653.

### Anarchy in the USA

Sunday, Dec. 3, the Bay Area Anarchist Alliance hosts a café night with a facilitated discussion on the local anarchist movement. 7 p.m., Long Haul, 3124 Shattuck, Berk. Donation requested. (510) 239-2239, ext. 6041.

### Free class-war prisoners

Sunday, Dec. 3, the Partisan Defense Committee holds a benefit for its 15th annual Holiday Appeal for Class-War Prisoners, a campaign to demand the release of Mumia Abu Jamal and 15 other political prisoners. 1-4 p.m., Centro del Pueblo, 474 Valencia, S.F. \$5-\$10. (510) 839-0852.

### Building a healthy community

Monday, Dec. 4, the San Francisco Department of Public Health unveils its strategic plan at a town hall meeting. Community members are invited to review the plan and to voice their responses. 5:30-7 p.m., Department of Public Health, 101 Grove, Room 300, S.F. (415) 554-2627.

### Juvenile injustice

Monday, Dec. 4, educator, activist, and former political prisoner Angela Davis speaks on the criminalization of our youth at a benefit lecture for the Niebyl-Proctor Marxist Library. 7:30 p.m., King Middle School, 1781 Rose, Berk. \$5. (510) 595-7417.

### Latino health summit

Wednesday, Dec. 6, local and national Latino health care providers, advocates, and others come together at the Bay Area Latino Health Summit 2000, a conference convened to address physical health, behavioral health, housing, culturally competent services, and access to health care in the Latino community. 8:30 a.m.-5 p.m., State Building auditorium, 455 Golden Gate, S.F. Call (415) 202-4799 for cost and registration information or (415) 202-3584 to RSVP. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail [camille@sfbg.com](mailto:camille@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action](http://sfbg.com/action).

### Speak out on children and poverty

Saturday, Dec. 2, "Young Voices — Speak Out on Poverty and Homelessness" puts a face on the mounting problem of children and homelessness. The Urban Institute estimates that children represent 39 percent of the nation's overall homeless population. About one-fifth of these children do not go to school. So the San Francisco Coalition on Homelessness, the National Coalition for the Homeless, Poor Magazine, the Homeless Prenatal Program, San Francisco Unified School District's Office of Parent Relations, and several others have come together as "Young Voices" to raise awareness and to introduce a homeless curriculum into the San Francisco school system. Guest speakers at Saturday's event include Sandy Close of Pacific News Service, Barbara Duffield of the National Coalition for the Homeless, SFUSD superintendent Arlene Ackerman, and others. The speak out also features a minicarnival, food, workshops, art activities, giveaways, free dental checkups, information on service providers, and live shows by local performers. 11 a.m.-5 p.m., Mission High School, 3750 18th St., S.F. Free. (415) 346-3740 or (510) 525-3948.





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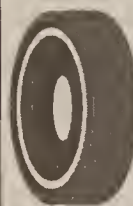
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EST. 1913



# Invisible government

Cincinnati protesters shine spotlight on influential CEO group. *By Daniel Zoll*

It's getting so you can't even organize a meeting of global power brokers anymore without calling in the National Guard. A year after historic protests derailed the World Trade Organization talks in Seattle, followed by actions in Washington, D.C., Philadelphia, Los Angeles, and Prague, demonstrators descended on Cincinnati Nov. 16 to expose an obscure but influential CEO group called the TransAtlantic Business Dialogue.

Fifty-three activists were arrested at the Cincinnati protests, during three days of mostly peaceful rallies, teach-ins, and marches that attracted more than 1,000 people. Why target the TABD? In the words of one of its boosters, deputy treasury secretary Stuart Eizenstat, "The TABD has become deeply enmeshed and embedded into the U.S. government decision-making process on a whole range of regulatory, trade, and commercial issues. The TABD has had a truly remarkable impact in our country."

The trouble, critics say, is that the group's "remarkable impact" comes at the expense of health, environmental, and consumer protection, not to mention the democratic process.

About 130 corporate chieftains from Europe and the United States, representing multinationals such as America Online, Bayer, and United Technologies, gathered in Cincinnati's Omni Netherland Hotel for the three-day meeting. Topping the list of the TABD's Cincinnati recommendations is a policy it calls "approved once, accepted everywhere." In other words, the TABD wants uniform procedures for product approvals: This process, which it refers to as "harmonization," sounds harmless enough, but the details are troubling. When countries have conflicting regulations and standards, critics say, the TABD typically lobbies to push the more stringent standards downward.

"Their so-called harmonization goal is to gut the best laws in Europe and the U.S. and replace them with the worst laws in Europe and the U.S.," said Ed Mierzewski of the U.S. Public Interest Research Group. "Whether it's privacy-in-banking laws or tire-safety standards or food-safety standards, their goal is to harmonize at the floor rather than at the ceiling of existing laws. And that's a serious problem."

According to the TABD's 2000 Mid-Year Report, the group is seeking uniformity in dozens of areas, including drugs, medical devices, auto safety, aviation safety, biotechnology and genetically modified foods, cosmetics, cellular

phones, dietary supplements, and chemicals.

Mary Bottari of Washington, D.C.-based Public Citizen's Global Trade Watch says the TABD's goals are nicely summed up in one sentence in TABD's midyear report: "The new obstacles to trade are now domestic regulations."

These domestic regulations, Bottari says, are "exactly the consumer protections, the environmental protections, and the animal-welfare protections that we've all been fighting for for years. Those are the 'barriers to trade' that TABD wants to take out."

One way the TABD is targeting domestic regulations is by aggressively pushing a new round of WTO trade talks and an expansion of the trade organization's already sweeping authority.

The TABD has even figured out how to fend off regulations before they see the light of day. The group has convinced the United States and the European Union to adopt what it calls an "early warning" system, which alerts corporations to regulations that may be "barriers to trade." Domestic regulations on the TABD early-warning hit list include a European computer waste recycling law, another E.U. measure regulating animal testing of cosmetics, an Italian ban on genetically modified organisms, and U.S. cell-phone radiation standards.

TABD deputy director Jeffrey Werner denies that his group favors the lowest common denominator when it comes to consumer and environmental protections. "We just encourage wherever possible to work internationally and supranationally to try to avoid the complications you have in a globalized world," he said. "People who are involved in business know that the minute you start alienating consumers is the minute you go out of business."

Werner downplayed the influence of the TABD, saying that it is just one of four forums created by the United States and the European Union to coordinate transatlantic issues. The other three "dialogues" — dealing with consumer, environment, and small-business issues — all have the same level of access to policy makers, he said.

But USPIRG's Mierzewski, also a member of the TransAtlantic Consumer Dialogue, says it is absurd for the TABD to equate its influence with that of the other TransAtlantic groups. For one thing, while luminaries such as U.S. vice president Al Gore and E.U. trade commissioner Pascal Lamy regularly attend TABD conferences, the govern-

ments send midlevel bureaucrats to address the consumer group. The most glaring evidence of disparity, however, is that the Clinton administration has essentially adopted the TABD's agenda of liberalization, privatization, and deregulation as its own trade policy. None of the other groups can say that.

Gore confirmed as much when addressing the TABD in November 1998. "I know that you are proud of the fact that of the 129 recommendations TABD has made in the past three years, over 50 percent have been implemented into law," he said.

The vice president wasn't exaggerating. The TABD is so confident in its position that it even sets deadlines for government compliance. For example, on the subject of outstanding WTO disputes between the United States and the European Union, the TABD urges the governments to come to a solution "no later than the TABD conference in Cincinnati."

say, it is not really an organization at all but an "informal process."

Here's how the process works: The dialogue consists of more than 40 issue groups covering different sectors, such as medical devices and telecommunications services, and topics, such as customs regulations, climate change, and intellectual property. Each issue group, led by two business executives, one from the United States and one from the European Union, makes joint trade recommendations and tracks their implementation. The TABD officially presents its demands or "deliverables" to government officials at E.U.-U.S. summits, held twice a year.

The TABD quietly pursues its agenda in several ways. One of these is shaping free-trade treaties and aggressively pushing the expansion of the WTO. Another, lower-profile tactic is to promote "mutual recognition agreements." Under these reciprocal deals, one nation agrees to recognize

environment, government should step in and regulate. When there is scientific uncertainty, the industry — not the public — should bear the burden of proof. In other words, better safe than sorry.

That's the approach many European countries are taking on the genetically modified food issue, which is why TABD members and biotech giants such as Monsanto and Unilever are so keen on killing the precautionary principle. Monsanto and its allies favor foisting unproved technologies on the public, arguing that regulations should wait until they can be based on "sound science." In a related case, the TABD is trying to stifle an E.U. proposal, based on the precautionary principle, to regulate pharmaceuticals containing beef-derived ingredients that could carry traces of mad cow disease.

On behalf of its members in the electronics industry, the TABD is trying to eliminate a new E.U. initiative aimed at reducing computer trash. The increase in the use of PCs and other high-tech equipment in recent years has created a huge increase in hazardous waste. Electronic trash contains many dangerous substances, such as lead, mercury, and cadmium. To address this, the European Union drafted the Directive on Computer Waste, a law that would require electronic equipment manufacturers to replace those toxic heavy metals with less harmful substances by 2008. The directive also would require manufacturers to begin retrieving and recycling old electronic equipment by 2006. The TABD and its high-tech industry members have mobilized to kill the proposal and have already succeeded in watering it down significantly.

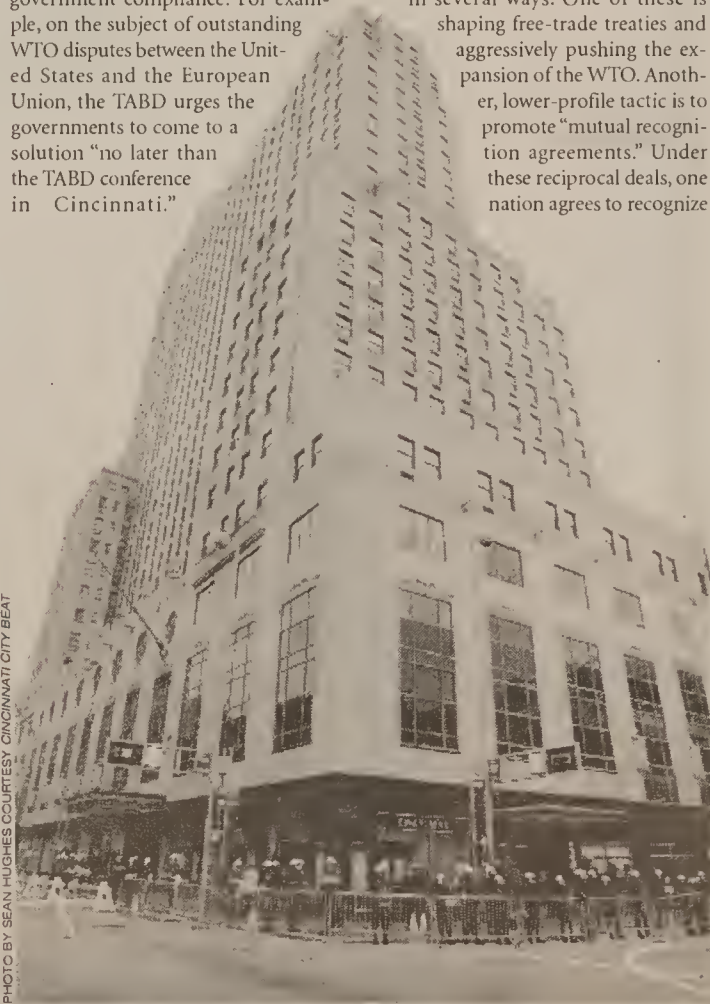
Also on the TABD's early-warning list is the European Union's decision to speed up the phaseout of ozone-depleting hydrochlorofluorocarbons, which contribute to global warming. The United States is supporting the TABD's attempts to stifle the European Union's efforts, which it calls a "trade barrier."

Though many of the environmental and consumer laws under attack are European, hundreds of U.S. laws are also in danger of being softened. For example, the TABD considers the entire U.S. product-liability system to be a "serious impediment" to global trade.

Sister Alice Gerdeman of the Cincinnati-based Coalition for a Humane Economy says it is this blurring of the lines between corporations and government that motivated her group to organize teach-ins, rallies, and demonstrations at the TABD CEO conference last week.

"We are very concerned about limiting the power to make decisions about the economy to a very small group of people, people who have a lot of economic clout," Gerdeman said. "We don't have a problem with them having a voice; we just don't think their voice should be more powerful than any other group." ❖

E-mail Daniel Zoll at [dzoll@sfbg.com](mailto:dzoll@sfbg.com).



Corporate rulers: Cincinnati police guard the Omni Netherland Hotel, where the TransAtlantic Business Dialogue held its annual CEO meeting Nov. 16.

This could be dismissed as mere grandstanding if the governments didn't often meet such deadlines.

## Below the radar

The TABD is more effective, and insidious, than other corporate trade groups, critics say, because it was actually initiated by corporate allies within government. It was launched in 1985 at the suggestion of then-U.S. commerce secretary Ron Brown and E.U. trade commissioner Leon Brittan as a way to speed up transatlantic trade liberalization.

Part of the TABD's strategy seems to be to operate below the radar. The elusive group has no permanent office; operations are headquartered at a different corporation each year. In fact, officials

another nation's safety inspection and approval system in sectors such as medical devices, pharmaceuticals, and telecommunications. Critics say this is a backdoor way to relax standards: for example, the fine print of the agreement on medical devices, which has not yet been fully implemented, calls for farming out quality inspections to private third parties hired by the manufacturers, rather than federal regulators.

The TABD also is out to bar governments from applying a principle that serves as the basis for many public-health and environmental regulations, particularly in Europe. Known as the "precautionary principle," it holds that when an activity or substance raises potential threats to human health or the



# Digital cleavage

GUARDIAN PHOTO BY LORI EAMES

**Women are on the wrong side of the gender divide at Comdex.**



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Ask Isadora

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Techsploitation

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Travel

**By Jenny Scholten with Nicki Blaze**

In 1997, before the high-tech industry trawled for San Francisco's unemployable and turned us into Webmasters and project managers, many of us noncorporate-type gals worked in the permanently bullish sex industry. So it was in the dressing room at San Francisco's Crazy Horse strip club that the authors of this article first heard of a big computer conference that takes place every November in Las Vegas. It was Veteran's Day, so the club was dead and none of us dancers were making any money. Everyone was worried about the \$80 stage fee that our boss was about to come hassle out of us. At such times dressing room conversation turns to the places where strippers are rumored to be making bank.

Want to know every stripper's fantasy? An \$800 shift.

Vegas, someone said. She mentioned the computer conference Comdex. It's the biggest computer conference ever.

Guys come to Vegas from all over the world to attend. Hundreds of thousands of guys. Computer guys. Rich guys. Guys with poor social skills. The sex worker's mother lode. Go, you'll make tons of money, she assured us. Girls are making a thousand a night in the clubs.

We almost went, too, but the shift picked up after dinner, or the holiday rush came, and stage-fee payment seemed assured for a while, or we found some other omen to convince ourselves that we could make a steady income off our aging bodies in a capricious industry. In the Crazy Horse dressing room, talk about Comdex died out.

Meanwhile, our computer-nerd friends, all male, heard about Comdex at their jobs too. They networked, slurping free Mountain Dew and bowls of cereal in office kitchens that smelled nothing like stripper dressing rooms.

We sensed a disparity. College hadn't prepared these



men for systems administration any more than it had prepared us for pole tricks. We'd all learned our trades on the job. Why were women going to Comdex to give lap dances instead of to scope out the latest software?

But this year was different. Now we, two of us at least, are no longer strippers: one of us works as a Webmaster, and one of us works as a journalist. And this year we went to Comdex — not as strippers, not as computer geeks, but as reporters. We went to find out where the women were, if they were there at all.

What we found was nothing new in any industry associated with consumerism. Women are underrepresented among the professional-managerial types who frequent Comdex, and overrepresented among the "booth bunnies," the working girls who hawk wares by looking pretty. Like the sleek models draped over cars or crates of beer in television commercials, booth bunnies at Comdex are paid to flaunt their bodies. Their experiences provided a running commentary on what continues to divide the women from the men in the high-tech industry.

Ironically, although the tech industry is supposed to represent "progress" and "the future," the gender roles we saw at Comdex were bizarre throwbacks to 50 years ago, when men were given the best jobs and women were treated like toys.

Pundits have often lamented the digital divide that separates the technological haves from the have-nots. But at Comdex, the largest and most important information technology (I.T.) conference in the industry, we found that the digital divide had a new face. We called it the digital cleavage, a stark separation between the roles of men and women in high tech.

Although women in other industries battle sexual harassment, pay inequities, and underrepresentation, women in high tech are still fighting against forms of discrimination that were supposed to have gone the way of tail fins and girdles. At Comdex women were worse than invisible: they were meat.

Two hundred thousand people attended Comdex this year, according to Jennifer Finley, public relations manager at Key3Media Events Inc., the organization that puts on the conference. People whom even your grandmother has heard of gave keynote addresses at Comdex: Bill Gates, Larry Ellison, Michael Dell. This year's conference sprawled through five convention centers, taking up, as the official Comdex Web site proudly reports, more than one million square feet. Twenty-one hundred companies had set up booths to show off their products.

Finley had no statistics on the number of women who attend Comdex. However, Natasha Zaslove, the director of marketing for Girl-Geeks, a San Francisco-based organization promoting women in I.T., estimated women to be less than 10 percent of the attendees. This percentage excluded, Zaslove pointed out, the exhibitors. By "exhibitors" Zaslove meant the booth bunnies. But the miserably small number of women

attending Comdex didn't reflect the number of women in the high-tech field. According to Zaslove, 28 percent of employees in the I.T. industry are women. So why don't women in the high-tech industry go to Comdex?

The official Comdex Web site blares, "[Comdex is] The Global IT Marketplace, Where Buyers and Sellers Meet!" While pep talks by techie celebrities and mandatory name tags to facilitate networking perpetuate the myth that Comdex is an actual conference, we realized the minute we joined the khaki river flowing into the Las Vegas Convention Center that Comdex is really a shopping mall.

Within the convention center, the "products" these buyers and sellers were meant to swap were so virtual as to have disappeared. What were being traded were logos, slogans, and names. After 15 minutes wandering Comdex, we lugged T-shirts that read,

Blue Screen of Death?"

"Demo dolly is what we usually call them," said Michael Rosen, whose wife was an exhibitor at Comdex. "The obviously hired ones wearing the black tights who are covered in chain mail or something." He took on a high-pitched voice and flung up his hands. "This is the screen." He groped downward. "This is the mouse. And it moves," he swiveled his hips, "like this." His voice returned to normal. "But I haven't heard 'booth bunny.'"

Booth bimbo. Demo dolly. Booth bunny. Booth babe. These alliterative epithets fit most of the women to be found at Comdex. And the name-tagged, professional, middle-class masses that flowed from Weblog at booth S3666 to Cisco at booth L2503 were overwhelmingly male.

The booths at Comdex seemed more sound, more permanent, more subject to debate than public housing

logo positioned to stretch tight across her chest.

Robin Fann owns Premiere Models in Las Vegas. Her agency was completely booked for Comdex. "There were 20 to 25 people we could book in case people called in sick," Fann said. "By Monday every one of them was on the floor [of the convention]. Every agency in town is like that."

The blond passing out the "Protect Your Privates E" condoms was Amy Miller. When she got sick of the hours and the mean people in corporate America, she got into modeling. "I fell in love with it," she said. "I can do my own schedule." Miller spent her week at Comdex swiping attendees' name tags through a scanner. She wasn't just distributing condoms; she was also in charge of distributing Hershey's Kisses, Peppermint Patties, and the ubiquitous stress balls, for an encryption software company called Cyphurus.

GUARDIAN PHOTOS BY RISHA HESS



**Booth bunnies at work:** Clockwise from bottom left, Maria Cina does a song and dance in front of a Cisco Systems booth, Karen Werett smiles for Kevin Hunnicutt, and Amy Miller hands out corporate condoms.

cryptically, "Find Your Inner Magellan ... Get Linked," condoms telling us to "Protect Your Privates E," bags of chocolates stamped to look like Euro coins, more pens than a graduate student would need, and a sandbag's weight in stress balls. None of the gifts suggested what product, exactly, they were encouraging us to buy. More interesting than the junk, though, was who handed it out. A pair of teenage girls had outfitted us with the T-shirts. A blond swaddled in black stretch knit had offered us the condoms. And a young woman who'd taken a curling iron to her blond ponytail had given us the chocolates.

We'd found the women at Comdex.

"Typically, it used to be, the only women you would see here were what we called booth bimbos," said Todd Lapin, a 12-year veteran of Comdex. We met him at a booth for imagine LAN Inc. among a crowd bellied up to a monitor scrolling, "Do You Fear the

projects. They had addresses: L5217, BT30. Companies that wanted to impress surrounded their booths with carpet of a deeper pile than the thin red stuff of the walkways. Oddly shaped walls floated in the middle of the booths like icebergs, ringed with a computer terminal or two. Banners twirled overhead, silk-screened in some bold color, shimmying the logo. Beautiful women were just another part of the booth aesthetic.

"Face it. It works," said Alan Fink, a Comdex attendee. "Attractive women and giveaways" drew him to the booths, he admitted.

"It attracts them to the product," said Dejah Juarez, when we asked her why she'd been hired to hand out CDs of TeVeO video-editing software. Juarez works as a showgirl and described her usual uniform as heels and a tall, feathered headdress. At Comdex she wore the heels with a black TeVeO T-shirt, the company

She did her card swiping with her wedding-ring hand to cut down on harassment. "Of course guys flirt, and that's OK, but there was one guy who was really gross," she said. "He came up and took the condom, and he was really scummy; he said, 'Oh, I'm going to use this tonight,' and he looked at me and asked me what I was doing tonight." We agreed that was gross. Another conferencegoer approached, and Miller dipped her cleavage to swipe, wedding ring out, yet another name tag.

Jeremy Castro is the media and project manager for Cyphurus. His team strategized the company's attack on Comdex. The team had conceptualized not only Miller but also the mints, the Kisses, the stress balls, the condoms, and a mobile unit of three beauties deployed to pass out flyers. The flyers encouraged recipients to enter a drawing for yet another Cyphurus giveaway: a trip to Fantasy

Spy Camp, a theme park where one can exercise one's latent survival skills by getting hunted down in real time.

"I think if you look at a majority of our company," Castro said, "we are all mostly under 25 years old, and we've all come to these conferences, and we've noticed that there are certain things that get attention: free goodies, and then booth babes. You get an intelligent booth bunny, and all of a sudden they represent your product very well, and they get a lot of people to go to your booth. Amy has done an excellent job for us. And one of the things we definitely want to make a point of is, there's no exploitation. I feel like we've given them all a good rundown of our software, and we feel like they represent us very well."

We asked Miller what training she had received to prepare her to represent Cyphurus. "All I was supposed to do was to say we're giving away a trip to Fantasy Spy Camp and try to get people to swipe their cards," she said. "Throughout the week I've been picking up more lingo."

Shawny Harker and Shannon Wiedman were two of the models on Cyphurus's mobile unit. Harker wore a black tube minidress and matching hose. It was late in the day; her hose had run in the back. Wiedman's tube was glittery gold. Her golden hose had bunched around her toes. Both wore sashes of the kind worn by Miss America contestants, except theirs read, "How Exposed Are You?" They posed for a photo with a Comdex attendee. After the flash went off, their smiles collapsed.

Wiedman insisted that she knew nothing at all about Cyphurus's product. They both looked tired. A lot of men wanted to get their picture taken with them, they said. It was exhausting. "Eventually I'll use my brain to do something I like, but now I'm just trying to go to school," Wiedman said. When asked if she was interested in a career in computers, her answer was a definitive no.

The nonbunny booth staffers were occasionally female employees sent as professional representatives of their companies. Angela Jarvis helped to design and oversee the booth for her client, E-tech. Jarvis was dressed in one of the standard uniforms of Comdex: khaki pants and a polo shirt emblazoned with a company logo. But many people still mistook her role at the conference. "Most people assume that you're hired as a model and that you don't know what you're talking about," Jarvis said. "That's just the way it is. It's tough for us to get any kind of respect. A lot of these people hire models to come in and actually do the exhibits, and then if there's a serious inquiry, they set them up with a male marketer."

E-tech was somehow promoting secure Internet commerce by giving away E-dollars to spend at Hooters, among other establishments. We joined the crowd at the Hooters booth looking over the shot glasses, the boxer shorts, and the two beautiful booth staffers, who were not models but actual employees at Hooters.

Hooters employee Nicole Yates explained that E-tech had asked her

*Continued on page 31*



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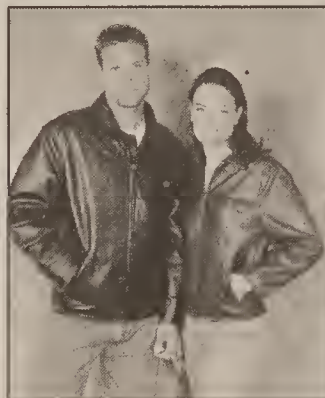


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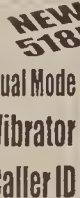
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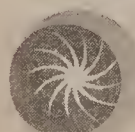
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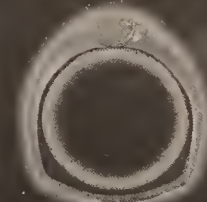
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# Cleavage

From page 29

company to set up the booth at Comdex. Why Hooters, we asked. "It's usually a big name," she said. "I think it's pretty recognizable ... just like [neighboring booth] FAO Schwarz." Yates didn't think that the conference's overwhelmingly male attendance had anything to do with the fact that Hooters had been invited to work with E-tech. "You know, they actually asked us not to wear traditional uniforms. They wanted us to go more conservative. I think it's more of a name draw." She assured us that she was representing Hooters not as a booth bunny but as an employee. "Everywhere you look here are women who are working for promotional companies and modeling agencies and things like that that do this

kind of thing for a living all the time and have absolutely no idea what they're talking about. I know. I do that stuff on the side."

Jan Olsen is the vice president of sales for imagine LAN. Four women and three men, all company employees, were working imagine LAN's small booth. Olsen explained that women who've broken into the high-tech industry still confront a stark division between what women

"I just don't think [women] get to come to the conferences. I mean, you start going higher level — who gets to go? It's the guys."

Jean Craciun  
market research  
company CEO

and men do in the workplace, a division that is all too reminiscent of the booth bunny situation. "More women [are] in the marketing- and sales-type functions, and those are the ones that tend to be assigned to do show work," Olsen said. "The engineers [and] development staff can generally be more male dominated, and they're not thought of as the type of people you want to present to the public."

Jean Craciun, the CEO of an Alaska market research company and one of the few female Comdex attendees, added, "I just don't think [women] get to come to the conferences. I mean, you start going higher level — who gets to go? It's the guys." Many women in high tech aren't at the management level, she said, and the company managers are the ones who get sent to conferences. Craciun thought that Comdex's setting was another factor. "Las Vegas — maybe some of the women don't want to come."

Had we been wrong, when we were strippers, not to "work" Comdex ourselves? The world of stripping is full of get-rich-quick schemes, of rumored sugar daddies, of testimonials from friends of friends who made small fortunes taking it off in some other time zone. But we'd seen the incredible volume of men ourselves. Maybe there was something to the

thousand dollars a night rumored to be attainable during the conference.

We went to the Olympic Gardens, a strip club that came recommended by several of the "adult entertainment guides" that people were handing out at Comdex's entrances. The club was two stories. Three white limousines dominated the half-full parking lot. The cashier told us that no men were dancing that week, as they usually did upstairs. With Comdex happening, Olympic Gardens was only allowing women dancers to work.

We asked Cher, a dancer with long wrinkled hair and a crescent of white panty showing below her black Lycra dress, how Comdex was affecting her business. There were lots of customers, she said, but "they're cheap and they suck." There were also lots of dancers. And the week of Comdex, she said, dancers pay double the usual

stage fee, the money clubs charge dancers to work a shift.

Another Olympic Gardens dancer, a tall woman in a neon orange bikini, agreed with Cher: "It's not like it was." Last year, she said, she made a thousand a night during Comdex. This year a lot of girls had come from out of town to work. Four hundred girls were stripping that night at the Olympic Gardens.

As we watched, the cashier turned away several women

who were hoping to work the night shift.

So what did Comdex 2000 have to offer today's enterprising woman? For the I.T. industry's 28 percent, the risk of being mistaken for a booth bimbo, a chance to live out their stalking-prey fantasy at spy camp, libraries of girlie ads at every entrance, and networking opportunities with any of the 180,000-plus men who weren't distracted by the demo dollies.

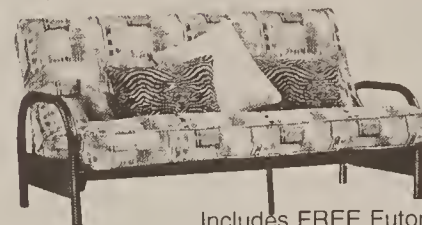
For the strippers, 399 ambitious coworkers and a cheap crowd.

But ladies, take heart. Alfred Thomas, visiting Comdex for the 11th year, had some career advice for us. Several Comdexes ago, he said, "I was here, and I saw a woman model. And she stood up as a statue for almost an hour without moving any part of her body, and it was all guys looking to see if any part of her would move. And nothing moved. And one guy went to touch her toes, and then we saw her eye move but not her stomach. And that's amazing. I still cannot get over that model. It's three years ago. If she were to train some others, they have a very good future. That's a phenomenal talent."

Marketers, take note: whatever product the statue woman had been literally objectified to promote, Thomas bought. ❖

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**Q:** I am an adult baby and have been wearing diapers, rubber pants, and adult-size baby clothes for many years. I am also a listed roster member of the Diaper Pail Friends Club in California. My question is this: as DPF's prices have increased over the past several years I find myself comparison shopping for low-cost alternatives. Some time ago I received a catalog from Carolyn's Kids, a Massachusetts-based mail-order adult-baby clothes distributor. I've since lost the catalog and address and was hoping you could help me track them down as well as offer any other adult-baby clothes manufacturers/distributors.

**A:** I wasn't able to locate Carolyn's Kids, if it still exists (readers?), but a Web search for adult babies turned up numerous sources for such clothes, many of them made to order, and a surprising number in Germany. (Have we discovered a national kink?) If you are Web savvy, look under [www.infantatlasim.org](http://www.infantatlasim.org) for a variety of possibilities, such as <http://fetware.com> and <http://ab-shopping.com>. As for ordering from catalogs, I could find none in the States, but the following are at least in English: Forever A Kid, P.O. Box 1160, Enderby BC, Canada V0E 1V0 and Knickernet, 113-115 George Lane, South Woodford, London E18 1AB. Be sure to use the correct postage and include an international money order for catalog-mailing costs.

I know she is physically capable of being aroused sexually, and I am able to give her an orgasm every time we do have sex.

**Q:** I was hoping you would have some solutions to the complex issue in my relationship with my girlfriend. We've been seeing each other for almost two years, and for the first three months we had sex several times a day on the weekends, with her often initiating it. Since that time, we still see each other only on the weekends, but she has no desire to have sex at all. I have a healthy libido (I could, but don't need to, have sex every day) and am very much turned on by her and care for her, so this is very frustrating for me. I know she is physically capable of being aroused sexually, and I am able to give her an orgasm every time we do have sex. She has said the reasons she has no desire (among others that I realized were excuses) are: we have sex more than she ever had with any of her previous partners, they weren't able to give her orgasms, so she isn't used to such "frequent" pleasure, and I am too eager — I'm not a "challenge" for her. Knowing this, we avoided having sex for a month, and she still wasn't interested. She is not the affectionate type, and I am, so having sex with her is about the only time we have physical contact. We have made a compromise to have sex once each week on the weekend (she refuses to during the week), but I am feeling awful knowing she isn't interested, as she often shows her reluctance. Therapy and drugs are not an option, so I am asking you, what possible solutions could you advise?

**A:** So what are the options as you see them? For one of you to change desire levels is the only solution I can see. One thing that might take some of the pressure off sex is to increase the amount of nonsexual touching between you through dancing or massage — even wrestling — unless she is willing to make an attempt to be more demonstrative with her affection. Second, brainstorm with her about her reasons, or, as you see them, "excuses," and how you might alter them. If she expresses no desire to enhance her libido with drugs or therapy or any other method, you have to decide whether you can live indefinitely on short rations or need to move on. Libidos are not often known to spontaneously arise phoenixlike from the ashes without some major change somewhere.

**Q:** I consider myself straight, although I do feel relaxed from time to time wearing women's lingerie. However, I find myself being aroused whenever I talk to women, and they mention how they like to see two men having sex together. I exchange pictures with the women, and kind of feel as though I am sharing with their fantasy, yet I personally don't find my own sex attractive. What is your opinion about this?

**A:** I'm not sure what you want of me here. If you're a regular reader of my column, you know you're not going to get any ts-k ts-k finger-waving judgements from me. Are you looking for a label? If you don't want to have sex with another man, then you're probably not homosexual. If you enjoy "relaxing" in women's clothing, you probably are, at least to some extent, a transvestite. As for finding the idea of a woman's being turned on by male same-sex behavior hot, well, so you do. Some folks are turned on by much stranger images than that. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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culture

## techsploitation

by annalee newitz

# Sock puppeting

I am so prescient. I ordered a bunch of crap for the cats from Pets.com the day before its P.R. flacks announced that the company was dead. And so my order of two food dishes, a litter box, some flea killer, and anti-hairball medicine was caught up in the bizarre weather pattern of an Internet shutdown's final weeks.

At first I thought nothing was wrong. I heard from somewhere that Pets.com was shutting down — probably from Hank or somebody else who writes for its site — but I discounted the information as sheer rumor. Why? Because I'd just gotten an automated e-mail from Pets.com that day telling me that my order was all safe and sound and ready to be shipped. "That's nice," I thought to myself. "I really need that anti-hairball stuff. I'm so sick of cleaning up cat barf every morning."

My happy dreams of liberation from cat barf came at the tail end of an embarrassingly elaborate and long internal debate I'd been having about where to order pet stuff from online. I'd gotten really good service from Petopia.com before, but I'd figured (without actually checking my facts) that Petopia was probably long gone, a casualty of the dot-com pet-shop wars. After all, the name Petopia was stupid, and nobody would remember it. And more important, I hadn't seen any cute little Petopia billboards around my neighborhood lately. All I had seen for the past few months was that sock puppet from Pets.com. Thus my decision to buy something from it was entirely inspired by advertising, and secondarily by my obviously deluded idea that a company with lots of ads wasn't about to die.

I should have known better. The truth began to dawn on me when my package arrived from Pets.com. There was no anti-hairball stuff, and a weirdly ambiguous note accompanied the rest of my order. It said something about "filling the rest of the order or crediting your account as soon as possible." A few days later I got the proverbial "final e-mail" from Pets.com. It said the company was no longer in business and that my Visa would be credited for two containers of anti-hairball treatment. So the barf was piling up, and I had no idea where to get my next e-pet fix. It turned out that Petopia was alive and well, despite its ridiculous URL and lack of advertising. But I haven't gone there to buy anything yet. I'm still obsessing over the sock puppet.

Apparently Pets.com is going under, but the company will still be marketing its sock puppet this holiday season. For just a few bucks you too can buy a cute little icon that represents the death of yet another chunk of the Internet economy. I can't possibly be the only person who thinks this is an utterly demented situation. Then again, why not take the sock puppet scenario to its logical extreme? I want some other dead things from Pets.com, like the barely used ergonomic office furniture and computers and desks and carpets and posters and sofas and plants. I heard that one of the ways Pets.com bled cash was by creating an entirely feng shui office, complete with rounded corners everywhere and specially positioned windows. I want to get myself some of that feng shui shwag, too. Whatever — just give me somebody's used cubicle setup with that fucking sock puppet.

In fact, we should turn Pets.com's sock puppet into a new Internet culture concept. A company can "start sock puppeting" when it's going down but still has brand-name saturation. When a company is in its "sock puppet period," that's the moment for other companies to come swooping in and seize all of the cultural capital of the dying company's brand. I mean, will anyone really remember that the sock puppet used to belong to Pets.com after Petopia has been using it for a couple of weeks? Nope — it's just like when my ISP jps.net was bought by OneMain.com, and suddenly the jps.net URL started pointing at OneMain, and my bills started coming from OneMain, and finally I forgot that jps.net had ever been anything but a "legacy brand" of OneMain. Luckily, OneMain ditched jps.net's logo, which was a Nagel-looking chick's face with a bull's-eye superimposed over it. I don't even want to know what that marketing image was supposed to mean, or who the target customer base for it was.

Perhaps the most important question to ask as we pick through the mutilated remains of Pets.com is, whether the URL? Who will step in during this crucial sock puppet period and suck up one of the most recognized URLs on the planet? A press release on Pets.com's home page actually lists three people and their phone numbers, in case you'd like to contact them about buying up assets. Now there's a sign of a truly sock puppeted company: when it actually lists names and phone numbers on its home page. A listed phone number (without an e-mail address!) is always the mark of e-commerce humiliation and defeat. ❖

Annalee Newitz (petsdotcom@techsploitation.com) is a surly media nerd who is still cleaning up the cat barf.

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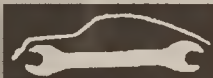
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## culture shocked

by katharine mieszkowski

## Hee haw

The Channel 5 evening news van, complete with cheesy pictures of the anchors grinning on the side, means that at least one TV crew has already arrived to document the mayhem. On the dirty back window of the van, some wag has written "Kill Your TV."

The Bike Rodeo may be televised, but it will not be tamed. The corral for this Sunday afternoon's "heavy pedal cyclecide" rodeo is a patch of asphalt on the last bit of contaminated land next to the San Francisco Bay. Flanked by a smokestack from a poisonous power plant and a looming shipping tanker, it's a bona fide industrial wasteland where the wild two-wheelers roam free.

Part homemade amusement park and part spoke-centric rodeo, the spectacle attracts more than 100 gawkers. Some are decked out for the occasion in their campy Western best, complete with furry ten-gallon hats, suede-fringed jackets, and cowboy boots.

One rhinestone cowboy is riding a bike that's so low to the ground it resembles a pedal-powered go-cart. He's engaged in a raucous game of bike bowling, which consists of riding toward a cluster of blobs of rusting metal — they're the pins — while steering with one hand and balancing a bowling ball with the other. When he unleashes the ball, it takes down its target with a satisfying clatter, inspiring scattered cheers from onlookers, as the bike bowler swerves to miss the tetanus-hazard pins.

The Bike-a-Totter is a giant seesaw with two complete bike frames, sans wheels or pedals, serving as the seats. It's suspended on a tall sawhorse, which makes mounting this beauty a feat in itself. Giant metal springs on the bottom of either end prevent the Alice in Wonderland version of the teeter-totter from smashing to the ground.

On the Bike Carousel six bicycles, each painted a different primary color, take the place of the usual horses and lions and ostriches. The bikes join together at a central point, connected by oversize spokes to form a circle of cycles. Naturally, there's no engine to do the work. This merry-go-round goes round when the riders pedal.

As the carousel spins, a boy stands alongside, decked out in a cowboy hat and BMX racing pants that look like kiddie chaps. He wields a rope to lasso bikes. He's a natural ranch hand, looping the handlebars as often as not and then racing around in circles to keep up with the carousel. A cocky girl — maybe seven or eight years old — resplendent in a leopard print coat, lounges backward on her bike seat, hooking her elbows under the handlebars and crowing, "Look! No hands or feet!"

The stomach-churning roller coaster of the bike theme park is a contraption that defies easy analogy to a ride in any ordinary playground or amusement park. It looks like a seesaw, but instead of going up and down, it spins around and around when one rider pedals. The key: when one rider pedals. That means the other passenger has no control over how fast and how long the dizzy fun lasts. Build one for your dungeon or torture chamber.

Soon it's time for the show to begin. It starts with a croaky rendition of "Star Spangled Banner." Random members of the audience howl like wolves at key notes for no explicable reason. Then there's the parade. Most impressive are the tall bikes, some more than twice the height of normal models, so precarious they look like they're designed for professional clowns. Then there are the sassy "choppers," elongated bikes, some with those nostalgic banana seats. One cycle is so long — "the longest chopper in the world!" brays the MC — that its rider has to dismount to make a 360 degree turn.

There are bikes decked out with every bewitching accoutrement, including the classic bike bell. The "suburban intruder" bike sports a manual lawn mower up front, which its proud rider shows off by mowing a head of iceberg lettuce to shreds. One bike looks like the roadkill's revenge. It has real antlers mounted on the handlebars and the end of the backseat. On the front of the bike there's a decapitated, gory human mannequin.

For a bike ballet — "better than *Cats*, ladies and gentlemen!" — six women don cat ears and mount the Bike Carousel. Once spinning, they perform mock feats of grace and daring, standing on the seats, sticking out their legs at odd angles, arching their arms like classical ballerinas.

This display of skill and dexterity is challenged only by the actual running of the steers, which pits a cowgirl in black combat boots, perched with her rope on the back of a bike, against a herd of vicious bike bulls. One sorry rider is not only lassoed but thrown to the ground and tied up: a thorough herding and hoofing.

The best of show, however, has to go to the jousting matches, which pit two tall bikes against each other, their riders armed with mighty lances tipped with duct-taped cushions to soften the blows. They look like giant Q-Tips gone bad. One rider — Gorgon, who communicates only in grunts — wears armor decorated with spikes and skulls, complete with an S-M-worthy mask. When two tall bike jousters charge each other, stand back. It doesn't take much for one, if not both riders, to topple to the ground in a satisfying clamor of metal on asphalt.

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Katharine (KMAD2000@hotmail.com) is a writer for Salon.com.

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# Aloha, Kahiki

Columbus, Ohio — considered by test marketers and demographers alike as the most ordinary of American cities — is an unlikely destination for hipster tourists. After the thrift stores, the flea markets, James Thurber's birthplace, and the German Village, good lord, what is there to do?

The answer is, or at least was, to go to the Kahiki. Until this past August, a nondescript Columbus boulevard of strip malls and chain stores was home to the country's most lavish vintage Polynesian supper club. The Kahiki was revered as the ultimate exotic destination wherever thrifed tiki mugs are displayed with pride. When it closed Aug. 25 to make way for yet another Walgreens, tears salted mai tais from coast to coast.

To call the Kahiki a tiki bar is like saying the Mona Lisa is just some broad's picture. It is the gold standard of tiki-dom by which all others are judged. The entrance to the imposing A-frame building was guarded by the world's largest tiki torches: two 20-foot-tall concrete moais topped with cauldrons of flame. And these big boys were just the tip of the proverbial tropical iceberg of splendors inside.

Inside, bamboo and rattan covered the walls, with ship's wheels, nautical rope, and palm fronds for accents. One room sported a 60-foot wall of fish tanks filled with carp and tropical specimens. Another was lined with tropical-plant terrariums, complete with Tonga Room-style faux lightning storms. And the dining area? Diners tell each other, "We're in the second hut behind the bar."

And then there were the tikis. Big tikis, little tikis, middle-size tikis — it was a Second Commandment nightmare. Even in the bathroom water spouted from the mouths of pagan gods. But the crowning glory was the "Big Guy" overlooking the central court: a 30-foot-tall modernistic moai stretching to the apex of the ceiling. Its glowing red eyes and Easter Island/Darth Vader look undoubtedly dominated many young diners' nightmares.

The food may not have been the best, but the drinks more than lived up to the decor. The bartenders were well versed in the art of all the South Seas classics, such as scorpions, zombies, and mai tais. Specialties of the house included the Smoking Eruption, a fruity concoction laced with dry ice for the volcanic effect, and the Mystery Drink, a multidrinker concoction served by a dancing girl announced by a full-on gong fanfare.

From its 1960 opening, the Kahiki defined the midcentury American faux-Polynesian style. But unlike so many others (hello, Trader Vic's San Francisco) its passing did not go unnoticed. It was universally mourned in Columbus, from the front page of the *Dispatch* to the panhandler on the corner. Seemingly every local has a Kahiki memory. It has been a favorite location for everything from proms to proposals. The last days were packed with people who had come to experience the Kahiki one last time.

And it went out with a party worthy of an icon. The final night was a special, reservations-only party coorganized by the San Francisco-based publisher of *Tiki News*, Otto Von Stroheim (who proposed to his wife on an earlier Kahiki pilgrimage.) The bash was sold out weeks in advance, with attendees flying in from as far afield as Australia.

The Hawaiian shirt-wearing hordes descended on the Kahiki for the big bash early in the evening. Everyone toted a camera, if not a video cam. Film crews were everywhere, hailing from the local TV stations to cable networks. The star-studded attendance list included members of lounge-music kings Combustible Edison, a raft of zine publishers spearheaded by *Thriftscore's* Al Hoff, thrift-store novelist Michael Zadoorian, and drive-in movie critic Joe Bob Briggs.

Downstairs, the guests dined luau style — OK, it was a buffet — on a spread of tropical and Asian delicacies against a musical backdrop provided by the nation's finest exotica and space-age bachelor-pad DJs. The unfamiliar tunes left some locals confused: Rex Doane from WFMU had a particularly difficult time explaining to one inebriated celebrant why he couldn't play "Survivor." But for the local and out-of-town thrift-store aficionados, the lush sounds of Lex Baxter and Enoch Light blended smoothly with the roast pig and the make-your-own wontons.

On the main floor, partygoers mingled as they sipped their headhunters and suffering bastards. A stage was set up beneath the glowering red eyes of the big tiki. King Kukele kicked the evening off with his brand of insanity on the ukulele, followed by the first mainland appearance of Honolulu's finest exotica ensemble, the aptly named Don Tiki. They kicked off their set with a videotape from the 89-year godfather of exotic music, Martin Denny. From his Honolulu home, Denny expressed his regrets that he couldn't be there in person. Turning to his piano, he picked out the opening notes to his 1959 hit "Quiet Village." On stage, the band joined in with a full-fledged arrangement (complete with birdcalls!) of the song that defines exotica.

Finally, it was closing time. Sneakers were sodden with champagne, and heads buzzed from exotic cocktails heavy on eclectic rums. A few sloshed partygoers staggered out into the real thunderstorm outside, looking for cabs that never came. There are plans — but no location — for a new Kahiki in Columbus. But memories of the original will never die. ♦

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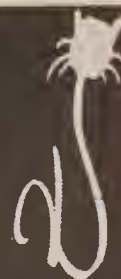
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# Upstairs, downstairs

By Paul Reidinger

Watching the service staff huff and puff its way up and down the elaborate, multi-level staircase that forms the heart of Chenery Park — the classy but unpretentious restaurant Glen Park has been waiting for all these years — is a little like watching time trials for some new Olympic event. Servers burst from the first-floor kitchen bearing a plate in each hand, or a large platter with baskets of focaccia and glasses of water or wine; they turn right, ascend a flight, turn (right or left this time), ascend another — then a third, if their destination is the small alcove that makes up the loftiest of the space's Postrioshish three levels.

It's all quite exciting, though you do feel guilty asking for things as simple as a refill of water, since that means another trip down and up for some server. But the overall effect is to deepen your sense of relaxation; it's like watching some televised sports event the object of which is to bring you a faultless dinner. And that's just what happens.

After a year of endless high-profile restaurant openings and a wave of "nuevo" peasant cooking, Chenery Park is a throwback to all those great neighborhood California-cuisine restaurants (beginning with Firefly, which opened in Noe Valley in the autumn of 1993, and including Avenue 9, Liberty Cafe, Meeting House, and Zax), that for much of the 1990s were the heart of the food scene in this city. Glen Park always seemed like an inevitable place for such a restaurant to open — it has a nice, villagey feel, a BART station right at the center of things, and no real alternatives nearby — but it wasn't until this fall that the stars finally moved into the right alignment.

The dynamic duo in the kitchen, Gaines Dobbins and Richard Rosen, have Boulevard credentials, and that experience is written all over their eclectic American menu. This is the kind of food you wished you (or somebody) cooked at home every night: it's not fancy, but it's wide ranging and full of flavor. The central pillar of the menu is probably

comfort: a crock of creamy macaroni and cheese (\$9); a credible Caesar salad (\$7), lacking anchovies but making up for it with whole leaves of romaine, long spears of parmesan cheese, and a vinaigrette redolent of garlic; a gumbo (\$7) of chicken and andouille sausage whose murky okra broth needed just a tweak of salt to bring it to life.

Many of the dishes seem to be simpler than they are, the kitchen managing to invest them with bits of sly elegance. A pork porterhouse steak (\$15) on a bed of black-eyed peas struck me as the kind of thing you might find at a roadside diner in Tupelo. But what if you also, un-Tupeloishly, deglazed the pan with vanilla and balsamic vinegar? You'd end up with the figgy, maple-syrupish jus that gives Chenery Park's version its extra, metropolitan dimension.

An apparently straightforward dish of papardelle (wide ribbons of pasta) in a Bolognese sauce (\$12) also carried a special charge: porcini mushrooms worked into the pasta itself and deepening the dish's earthy, autumnal effect. Veal scallopini (\$17) generally doesn't need much help, but the kitchen pumps up the bread-crumbs coating with grated parmesan, which seems both to enrich the goldenness of the finished pieces and give them a faint, pleasantly nutty tang.

There's even some out-and-out California class on offer. A salad of duck-confit meat and dried cherries on a bed of frisée (\$9) is by now something of a local standard, particularly at this time of year, as confit weather settles in. And while pickled shrimp (\$8) didn't sound too appealing to my friend as an item described on a menu, the reality — shellfish plump, firm, and sweet, scattered with bits of crisped onion on a bed of fennel slaw and frisée — had him repeatedly staging raids across the table.

The dessert menu has a strong bistroish cast and is priced accordingly. (Everything is \$5.) We came back for seconds on a plump disk of warm chocolate cake covered in chocolate sauce and accompanied by a puff of Chantilly cream. A individual lemon tart was intense with cleansing lemon, though I would have liked the custard to be firmer. But the real knockout was the café au lait crème brûlée, which orchestrated the charms of custard and coffee ice cream to dazzling effect. It also provided a small kick of caffeine — just what you need to navigate a welter of stairs. ♦

**Chenery Park.** 683 Chenery (at Diamond), S.F. (415) 337-8537. Dinner: Sun.-Thurs., 5-9:30 p.m.; Fri.-Sat., 5-10 p.m. MasterCard, Visa. Tolerable noise. Ground level wheelchair accessible.

## Without Reservations

### The tipping point

There are signs that our culture of tips is spinning out of control. The latte people all have tip boxes sitting expectantly next to the cash register. The credit-card companies add a provisional 20 percent to the total when a restaurant runs your card through the machine (though of course the final, actual tip remains within your discretion). Hair stylists, bellhops, pizza deliverers — everybody expects a little something extra for doing their jobs.

Things have become so unwieldy that ABLExpress, an outfit in Pennsylvania, is now selling sets of laminated, wallet-size cards that not only tell you who should get tipped (practically everybody), it turns out, except postal employees) and how much (more than you think) but also how to figure tips — presumably, for the most part in restaurants, where the calculations are muddled by tax and by the need, in large parties, to make some equitable distribution of the charges. If you know how much your stuff cost, you simply consult your flash cards (like Ronald Reagan at a press conference) and calculate your share of the total cost, including tax and tip.

This might be fine, if it didn't look quite so vulgar. It also seems superfluous, at least in this city, where virtually all restaurant bills itemize the 8.5 percent sales tax. Double that and you have a 17 percent tip — more than enough for all but the most exceptional service. And if for some reason a more complex calculation is required, it's virtually a certainty, here in digital country, that somebody at the table will whip out a Palm or Visor, either of which includes a calculator.

Yes, tip-calculating flash cards do seem a bit antediluvian, relics from another time — like punch-card ballots, really. Perhaps sensing this, the vendor (reachable at TIPS, Box 668, Carnegie, PA 15106) is selling them for the modest price of \$1 per set of two. That charge includes postage and handling. No tips, please!

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The harvest news: Here in brief is the difference between Californian and French wines. The California harvest was, according to a report by Allied Domecq, "a record" in terms of tonnage, the result of "one of the most even and temperate growing seasons in recent memory." In France's Rhône Valley, meanwhile, the "exceptional" 2000 harvest consisted of "low yields" that "concentrated flavors." The French are expecting "red wine with intense color and lots of violet hues."

Which would you rather drink? You'll have less choice than you might think, because despite California's record harvest, prices on premium wines are being bid up to unthinkable levels. It's the dot-commers, stupid.

Paul Reidinger  
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Classy but unpretentious: Chenery Park owners Gaines Dobbins and Richard Rosen present their November salad.





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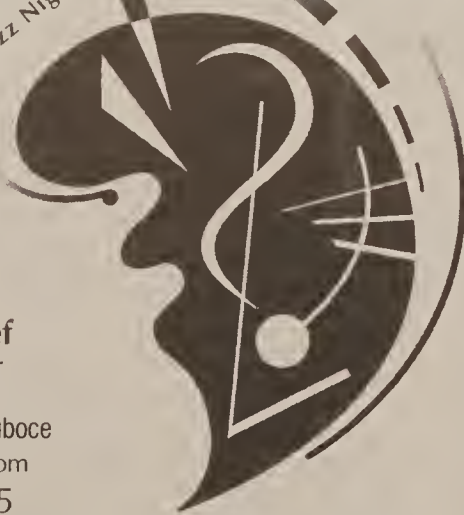
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cheap eats

by dan leone

# The odyssey

**B**inko's been here how long now? Months and months, at any rate, and you're not going to believe this, but he still hasn't eaten at Gravy's. When we realized this rather alarming realization, we made plans to eat there — on a Tuesday, because Gravy's is closed on Monday. (It was Sunday night, past closing time, when the realization was realized.) Come Tuesday we were both drooling all over ourselves in anticipation: fried chickens, fried oysters, fried fishes, fried chickens, mac and cheese, cabbage, greens, rice and gravy ... I couldn't get any work done all day that day. It was all I could do to sit there and slobber.

At six, finally, I took off my bib, grabbed a toothpick, and put my hat and jacket on. Binko was on his way over in his Binkmobile to pick me up (Rocco the Van being out four to six with a nagging alternator injury). I was so hungry I decided to call and tell Gravy we were coming. He fries to order, you see, and sometimes it can take a while. It takes 15, 20 minutes to fry up chickens, for example. It takes 10, 15 minutes to get to Gravy's by Binkmobile. So I called ahead.

Ring ring ring ring, answering machine.  
Gravy's is closed on Tuesdays now, too.

"Bad news, Bink," I said, sliding into the passenger seat. Binko's had a lot of bad news lately, and I stutter-stepped, not sure how to break it to him. "You know how you haven't eaten at Gravy's for months and months? In fact," I asked, "how old are you?"

"Thirty-three," he said.

"Thirty-three years. How old will you be tomorrow?"

"Huh?"

"Tomorrow's Wednesday," I said.

"What are you getting at?"

"Gravy's is closed," I said. "I called. Mondays and Tuesdays now."

I would like to say that Binko burst into tears, but he didn't, so maybe I hadn't built up Gravy's quite enough. Or maybe he's just a dang resilient dude.

Whateverwise, I navigated us toward Sutter and Leavenworth, which is pretty much the opposite of Cow Palace, because I'd just heard tell of a really great greasy spoon there called Golden Coffee Shop, just a counter with meaty meals and general happiness. Guess what — yep, closed. Breakfast and lunch only. And I was all out of ideas. I mean, there are a million great cheap-eating joints in the Tenderloin, but I'd be damned if I could think of one. You know how it is when you're hungry, and when you've been focused in on fried all day, and then let down.

We cruised Polk Street for pleasant surprises, and Binko casually mentioned that he'd dreamed pizza the night before. So when we saw Napoli Pizza at Polk and Cedar, we figured what the hell, we'd give it a try. It looked pretty good, like a New York-style slice place with blue-and-white checkered tiles covering the floor and even running all the way up the ordering counter. It feels like you're in a bathtub or shower or something. Spill away!

I mean it: besides this shower-stallish bathmosphere, there was no particular ambience to the place. Well, they did have fried chicken, believe it or not, and fried chicken certainly qualifies as ambience, but something told me it wasn't going to hold a candle to Gravy's. Maybe it was the absence of any sort of a discernable fryer. I don't know.

It's a pizza place, for crying out loud!

So we got pizza. First two, and then two more slices of plain cheese for \$1.70 apiece. The fact that we stuck around for seconds is about the best thing I have to say for Napoli Pizza. It wasn't great; it wasn't even good, really, but it wasn't bad. It was pizza in San Francisco. In other words: entirely edible, once you fix it up with fixins from the fixins bar. Oregano. Red-pepper seeds. Black pepper. Salt. So on.

I guess another good sign is that while we were able to order a second round, we didn't require a third. These were thick crusted, cheesy slices — very filling. Which counts for something when you're two hungry and somewhat depressed low-budget boys from Ohio.

Some other things you can get at Napoli are lasagna, some other standard Italian stuff such as I-forget-what, sandwiches, fried chicken, and, you gotta figure, clean.

Hey, Binko, pass the soap. ✧

**Napoli Pizza.** 1045 Polk (at Cedar), S.F. (415) 885-2222. Mon.-Sun., 11 a.m. - 2 a.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in Loosleaf, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/loosleaf/index.html](http://www.sfbg.com/loosleaf/index.html).



# Gravy train

do not come from gravy-eating people. On my mother's side was a clutch of Southerners just a generation or two removed from the magnolias and crepe myrtles of Charleston, S.C. But on the other side, the side my father grew up with, you'll find a long line of Orthodox Jews. Milk and meat don't mix when you keep kosher, so Southern-style milk gravy never made it into our house. Instead, my mother would simply scrape up all the tasty browned bits and juices from the roasting pan and pour them into a glass pitcher — what the French would call "au jus." We just knew it as gravy.

It wasn't until I went out into the world that I learned that this was not what the rest of the world called gravy. Gravy was something you made, and those tasty browned bits were just the beginning. I could handle that. Simplicity has its virtues, but without a cook's urge to tinker in the kitchen, the egg would have never become the soufflé. The basic premise of gravy is simple: drippings for flavor, flour to thicken, stock to thin.

But somehow, faced with these basic elements, the designated gravy maker always came out with a pallid, gummy pudding that tasted like pureed chicken noodle soup crossed with kindergartner's paste. Finally, I rebelled. This was not my tradition, but I would make it so. From then on, if the gravy had to be cooked, the gravy would be good.

Martha Stewart came to my aid with a column entitled (what else?) "Perfect Gravy." And it was perfect, albeit complicated. First you got a pot of homemade turkey stock simmering on the back of the stove. Then you found a jar, filled it with half a cup of turkey broth and a couple tablespoons of flour, and shook it all into a kind of turkey slurry. Finally, you had to get the turkey itself out of the roasting pan and onto a platter so you could deglaze the pan with Madeira, pour in the slurry, stir-cook it until the raw flour taste disappeared, then add the freshly chopped rosemary and warm turkey stock and whisk, whisk, whisk until the whole thing coalesced into a smooth brown mass, just about the color of an expensive handbag. I followed this recipe faithfully for two or three years, until the magazine page was wrinkled and spotted with Madeira and turkey grease. Then I realized, you don't need Madeira in gravy. You don't need chopped fresh rosemary. You don't even need a bird.

I came up with this recipe after a big vegetarian potluck holiday party. Even though the main course was quiche, a couple of guests felt that There Were Mashed Potatoes And So There Had To Be Gravy. To this end, they brought a little packet of organic vegan gravy mix. I have never tasted anything that so embodied all the sensory elements of cardboard (plus salt) in liquid form. Those rich caramelized bits of the chicken or turkey that cement themselves onto the bottom of the roasting pan are the source of 90 percent of a regular gravy's flavor. Without them, meatless gravy is like a roast-beef sandwich without the meat.

Enter dried wild mushrooms. Here is your earthiness, your savory harvest scent and taste. Any combination of porcini, morels, chanterelles, or shiitakes will do; while they can cost anywhere up to \$50 or \$60 a pound, you couldn't use up a pound of wild mushrooms if you spent your whole life making gravy. You'll need an ounce at most, maybe less. Since mushrooms in the raw are mostly water, dried mushrooms are the essence of mushrooms, all the flavor and woody depth compressed into a husk the weight of a wood shaving. Dried mushrooms are always soaked before using. You can use warm water, warm broth, or red wine. Let them soak for 30 minutes, then drain off the liquid (be sure to reserve it.) Mince the dried mushrooms and set them aside. Add the reserved mushroom-soaking liquid to two cups of mushroom broth (the kind you can get in a box, such as Imagine or Pacific — *not* mushroom soup), and heat. Then melt a couple tablespoons of butter in a separate saucepan over low heat. Add a tablespoon of flour, and whisk furiously for a couple of minutes until the mixture just begins to turn golden. In a slow stream, pour in your mushroom broth, whisking all the while. Stir in the soaked mushroom bits. Let it simmer on low heat for 10 to 15 minutes, stirring frequently. Add salt and pepper to taste. Be sure to taste it, as you want to make sure that all the starchy taste of the flour has cooked away before you serve it. You can gussy it up a little by sautéing the soaked mushrooms with some sliced, fresh wild mushrooms, a minced shallot, and a garlic clove for a few minutes, then adding it all in before you start simmering.

One final note: If you don't put the gravy in a gravy boat, no one will know it's there. Put it in a pitcher, and everyone will anxiously scan the table and ask where the gravy is with a faint note of rising panic in their voices. Getting married is, of course, the most reliable way to acquire obscure pieces of china, but short of that, try thrift stores. ❖

Martha Stewart came to my aid with a column entitled (what else?) "Perfect Gravy."

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# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
**¢** less than \$7 per entrée  
**\$** \$7–\$12  
**\$\$** \$13–\$20  
**\$\$\$** more than \$20

## Critic's choice

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

## Recently reviewed

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

**Cafe 180** adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$\$, AE/DC/DS/MC/V.

**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

## On the cheap: anything but turkey

**Angkor Borei** Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. Everything we tried was dee-god-dang-licious, including cold Cambodian noodles, sour soup, and shrimp and pineapple curry. (D.L., 3/96) 3471 Mission (at

Cortland), S.F. 550-8417. Cambodian, L/D, \$, AE/DISC/MC/V.

**Pancho Villa** The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, ¢.

**Tlaloc** rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

## Downtown, Embarcadero

**Anjou** is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

**Bix** radiates an unmistakable aura of American power and luxury. Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Boulevard** This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Chaya Brasserie** brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Grand Cafe** joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, hazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., S/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

**Kyo-Ya** may not be *the* best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

**MacArthur Park** still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AE/MC/V.

**MoMo's San Francisco Grill** The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

**Paragon** has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

**Pastis** Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

**Plouf** Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowlfuls. Lots of outdoor seating reinforces the French-café feel. (S.R., S/98) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

**Red Herring** brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whale snapper given the tandoori treatment — but there are subtle elements as

well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unheatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

**Town's End** enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

**Tu Lan** has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢.

## North Beach, Chinatown

**Black Cat** won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Dalla Torre** Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

**Enrico's Sidewalk Cafe** remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., S/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

**Maykadeh Persian Cuisine** is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorosht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolate undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

**Michelangelo Cafe** There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Tavolino** At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472.

Italian, L/D, \$, AE/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Asiasf** *Priscilla, Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Azie** Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a battered-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

**Basil** A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is high on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

**Enzo's** is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

**Hawthorne Lane** If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storyhook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., S/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

## Nob Hill, Russian Hill

**Antica Trattoria** Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/ AE/MC/V.

**Bistro Zaré**, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from

*Continued on page 44*



## Eat Here Now

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the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

**Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

**Zarzuella's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

## Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

**Canto do Brasil** The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically creole interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

**Cordon Bleu** has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

**Indigo** serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

**Jardinière** combines an aggressively elegant

Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

**Millennium** Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

**Pagolac** For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Besides grill-your-own, there's also a hot pot and five other beef dishes. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (S.R., 1/97) 655 Larkin (at Ellis), S.F. 776-3234. Vietnamese, L/D, €.

**paul K** offers an eastern Mediterranean menu as good as any in town, at notably inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

## Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

**Carta Restaurant and Bar** The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760

Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

**Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

**Terra Brazilis Bistrot** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and purity. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

## Castro, Noe Valley

**Alice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid live preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

**Firefly** One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

**Incontro** serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

**Johnfrank** The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens

many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

**Nirvana** True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

## Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

**Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, €, MC/V.

**Asqew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

**Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

**Grandeño's Kamekio Sushi Bar** Always packed, Grandeño serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

**Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as

long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €. **Massawa** Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

**Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blare while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

## Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, €.

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

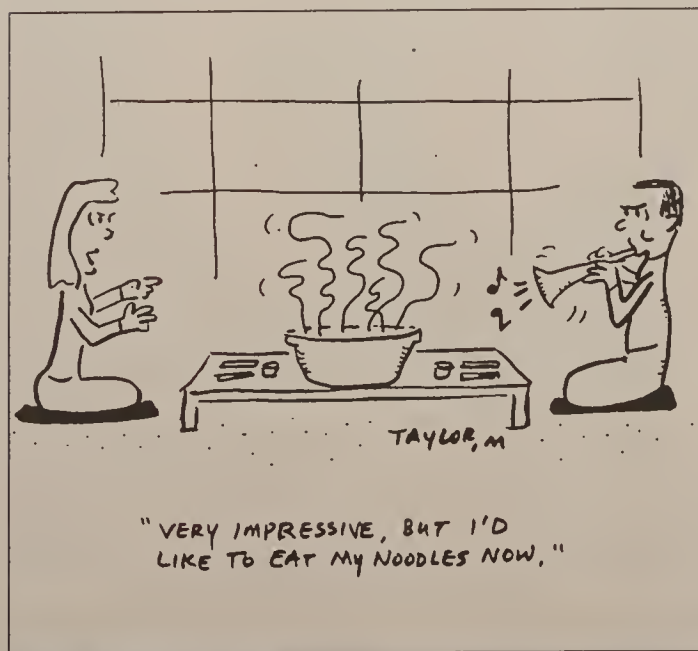
**Blowfish** glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

**Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, €.

**Bruno's** retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

**Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.



# dine listings

food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Cafe Ethiopia** It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

**Cafe Rico** brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

**Delina** If you like your restaurants loud, you'll love Delina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect.

There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

**42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

**Garibaldi Cafe** Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the highest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

**Joe's Cable Car** is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

**Just for You** My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianaic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

**The Liberties** reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon,

the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sauteed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

**Mi Lindo Peru** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

**New Central Restaurant** is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

**Potrero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

**Scenic India** Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DS/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

**St. Francis Fountain** Like the decor, the ice cream at 24th Street's venerable St. Francis Fountain harks back to the days before Cherry Garcia and frozen yogurt on a stick. Bring a friend and ask for two straws. (S.R., 2/95) 2801 24th St. (at York), S.F. 826-4200. American, L/D, \$, AE/MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

**Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy,

1. Homemade flan
2. Japson alambic brandy, in Royal Doulton lead-crystal snifters
3. Children on the loose at Miss Millie's
4. Bundle up for La Mooné
5. Roasted delicata squash

and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

**3Ring** fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

**Ti Couz** The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, hoisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

**Universal Cafe** As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Calital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, BR/L/D, \$\$, AE/MC/V.

**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricasee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

**Watergate** is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

**Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DS/MC/V.

## Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

**Bistro Aix** is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillow garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at

Continued on page 46

the blender

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## Eat Here Now

From page 45

Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Curbside Too**, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (haby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

**Greens** is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

**Plump Jack Café** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plumplack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

**Rosti** Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/DISC/V.

**Saji Japanese Cuisine** It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

**Via Vai** The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

## Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. Italian, L/D, \$\$, AE/MC/V.

**Hotel** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, €, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

**Joubert's** cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

**Organica** This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

**Park Chow** Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some high. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Pomelo** The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

## Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with hasmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well-kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

**Clement St. Bar and Grill** The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Clémentine** offers comfortable sophistication at a fair price. *The pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

**Mai's Restaurant** On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

**Mandalay Restaurant** features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

**Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry

sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniks, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

## Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Puelho), Daly City. 337-9122. Soul food, L/D, €.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

**Yogurt Expressions** The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, €.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

## Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano,

Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$. MC/V. Bathroom not wheelchair accessible.

**Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

**Café de la Paz** Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

**Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

**Café Tululah** makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café, California, BR/L, €.

**César** You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

**Chez Panisse** is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

**Christopher's Café on Solano** Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

**Christopher's Nothing Fancy Café** Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

**Clay Pot Seafood House** specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls,



# dine listings

Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V. **Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

**La Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

**Mazzini** is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

**La Note** Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

**Rick and Ann's** serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as chili, macaroni and cheese, meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (D.R., 11/96) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

**Rivoli** is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R., 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

**Santa Fe Bar and Grill** Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DC/MC/V.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby),

Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Your Place** If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

## Oakland and Alameda

**Alta Mar** is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

**Arizemendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$, Not wheelchair accessible.

**Asena Restaurant** Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V. **Le Cheval** Shrimp rolls and peanut sauce, the fried Unegeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

**Connie's Cantina** fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

**Garibaldi's on College** focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$\$.

**Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

**La Mexicana** has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, \$, MC/V.

**Ninna You!** find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

**Oakland Grill** remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middle-brow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Organic Café and Macrobiotic Grocery** This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DC/MC/V.

**Original Kasper's Hot Dogs** Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.

**Il Porcellino** When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Restaurante Doña Tomás** offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

**Rockridge Café** offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettina (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

**Sophie's** offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

**Taquería Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ♦



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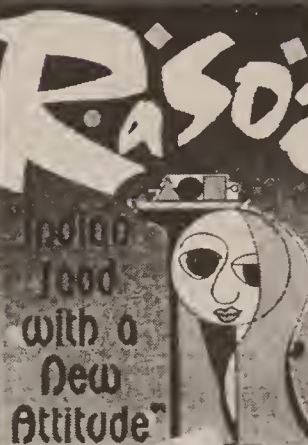
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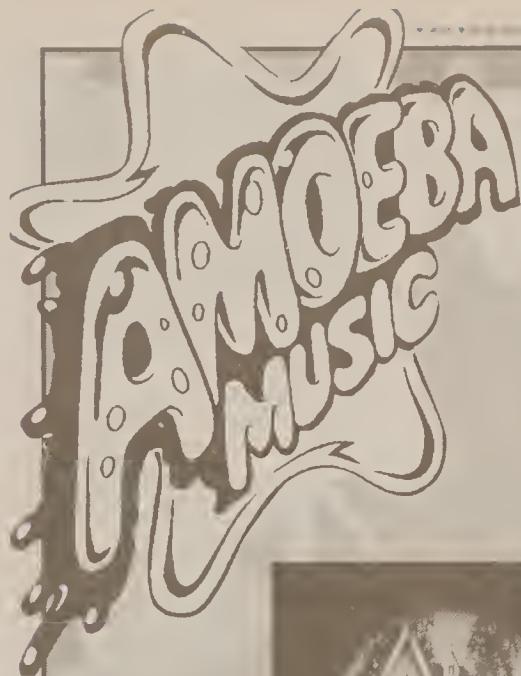


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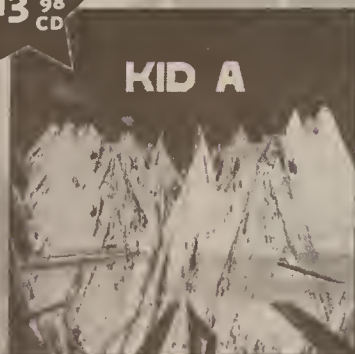
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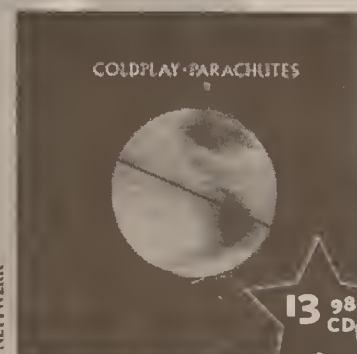
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3. *Rigo's new Children*, 22nd and Harrison
4. *Quills*
5. "Juvenilia," YBC



Balls: Artist Tom Friedman turns ordinary materials — like stolen balls, in 1992's *Hotballs* — into obsessive wonders.

## In the bulk section

Tom Friedman's homemade sculptures balance toothpicks and Hefty bags against the weight of art history. *By Glen Helfand*

A friend recently told me about a Home Depot store in Hollywood that's open 24 hours a day. Nothing odd about that in a world full of conveniences, but stopping in for some sheet rock at two in the morning at Sunset and Vine appeals to a very specific subculture. "It was teeming with speed freaks buying glue guns!" my friend reported. I immediately imagined the boxy Los Angeles apartments where those jittery shoppers settled in for a long-haul session of affixing a million rhinestones to a lampshade while chain-smoking through cartons of Camels. You could call them Martha Stewarts with a chemically induced edge.

In my fantasy of that manic demographic, the urban home-improvement center is a haven for industriousness that's endearingly tweaked. There's a similar kind of aura around the delightfully nutty things in artist Tom Friedman's traveling survey exhibition at Yerba Buena Center for the Arts. The 35-year-old rising-star artist lives a long way from the lower-rent blocks of Hollywood — in a farmhouse in Massachusetts with his wife and kids — and his work is less druggy than just plain nerdy. But with simple yet labor-intensive actions, he turns extremely

ordinary materials into subtle yet extraordinary things.

Friedman, who works with a wide variety of forms, materials, and scales — from monumental to micro-miniature — traffics in the understated spectacle. His pieces are breathtaking only when you realize just what he's done. The largest piece at Yerba Buena, for example, is something you probably won't notice right away. On one of the gallery's massive walls, Friedman glued thousands of tiny white plastic foam balls — the kind you might find inside of a beanbag chair. Once you notice them, the effect of his simple, repetitive task is dazzling. It's as if he'd decorated the empty space with an expansive spray of glimmering miniature pearls.

The piece is even more impressive when you consider that Friedman, as always, did the bulk of the work himself, a feat that's hard to believe when so many artists rely on fabricators and assistants. Imagine how much more respect we'd have for Jeff Koons if he'd made that giant topiary *Puppy* all by himself.

The tremendous, heck, *universal* appeal of Friedman's graceful work stems from a deceptively simple combination of his honest labor, our idea of scale, and household materials

anyone can buy cheaply in bulk at Costco. In the exhibition, which surveys a decade of the artist's work, you'll encounter a mesmerizing, sea blue wall painting made from toothpaste gel, a delicate curvy sculpture made from a pound of boiled and dried spaghetti, a sturdy star burst made from 30,000 toothpicks, and a hefty, compelling form made from 3,000 garbage bags carefully slipped one inside the other. Friedman's even filled a Contac cold capsule with teeny party-colored balls of faux medicine that he rolled from Play-Doh. It's a vulnerable little object that someone could accidentally swallow.

Friedman actually does the things you may have thought of one goofy, inebriated night but would never, like, really get it together to do. What if you made a snow angel in a kiddie pool-size mound of laundry detergent? He's done it here, creating an ephemeral, ethereal white image — with a spring fresh scent. Or how about writing virtually every word in the English language on a poster-size sheet of paper? It's here and looks a lot like a dense, intricate abstract pattern, with psychologically revealing words popping out to each individual reader.

You might worry that the guy doesn't get out much — or question

what kind of a kook would devote this much care and energy to this kind of stuff. But Friedman sees the thousands of hours spent making millimeter dough balls as his job — he's an artist. Friedman's work is hardly mindless. Mindful might be the better word: each of the pieces here can be viewed as careful, Zenlike reflections on singular materials. Rather than possessing the frenzied energy of the Home Depot crew, Friedman's practice appears to be rather calming.

The works generate a childlike sense of awe in the viewer, but the artist is well aware of the strident art-historical tenets of minimalism and conceptual art. A number of the objects have been created through proscribed actions, like the strangely charged but extremely minimal *1000 Hours of Staring*, a piece of paper that the wall label tells us was looked at intently by the artist for that amount of time over a five-year period. The exhibition catalog, published by the Southeastern Center for Contemporary Art in North Carolina, which organized the show, includes photo captions that resemble Sol LeWitt's classic, conceptual art instructions for geometric wall drawings. It describes Friedman's 1992 piece *Untitled (A Curse)*, for example: "An eleven-inch spherical space eleven inches above a pedestal was cursed by a witch."

The latter is a playful, ominous, and invisible reconfiguration of space, and in his best most visually appealing works, Friedman manages to imbue his ordinary objects with another charge. The suggestively titled *Hotballs* is a careful arrangement of brightly colored balls of various sizes, all of which were stolen by the artist, an action that adds outlaw energy to the innocent toys. A perfectly formed, bowling ball-size sphere made from 1,500 pieces of bubble gum that Friedman himself has chewed looks rubbery, even corporeal as it hangs in a corner, delicately suspended by its own stickiness.

That the fleshy ball could conceivably fall to the floor with a dull splat gives it a precarious, very human disposition that the artist further explores with a festive yet disturbing construction-paper sculpture in which he depicts himself as if he's fallen from a height. His likeness lies in a splatter pool of paper blood, with his limbs contorted and smashed and his head cracked open like an egg. The bone and muscle, made from carefully sheared paper, are exposed, as are the inner organs and brains that spill out in netted bags of confetti viscera. It's an amazingly crafted testament to the artist's willingness to go out on a limb that refers back to our most basic nursery-rhyme foundations. It's a primal Humpty Dumpty moment — only Friedman shows no signs of losing his extremely honed sense of balance any time soon. ❖

**'Tom Friedman.'** Through Jan. 28, Tues.-Sun., 10 a.m.-6 p.m. (Thurs.-Fri., until 8 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. \$3-\$6. (415) 978-2787.



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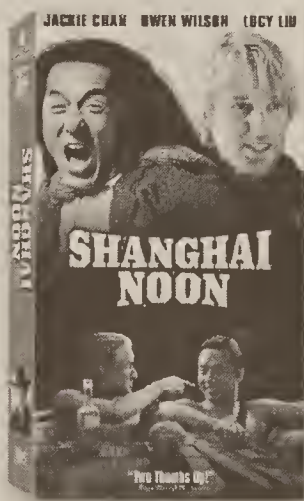
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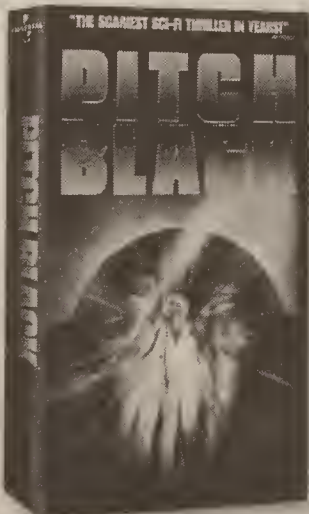
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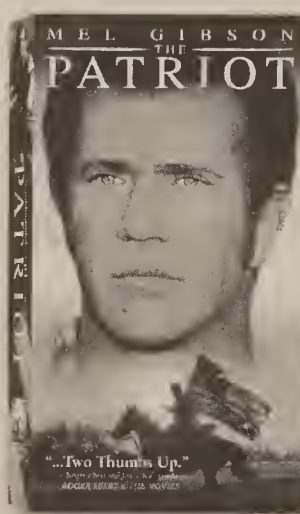
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frequencies  
by josh kun

# Queen's Ice Cube

*And lead us not into communism, but deliver us from the gwellows (foreigners)*

Anthony Wong  
"Amen"

It's rush hour in Hong Kong, and I'm in the back of a cab on the way to a bird market where live crickets are stuffed into plastic bags and birds look for a way out of their cages. The driver of the cab is a middle-aged father of three, and he speaks English, but not the English I speak or the English any one I know speaks; he speaks Queen's English, straight from a night-school language tutorial for the newly colonized. His sentences are crisp and formal. His grammar is technical and rigid: robotic and proper as a ritualized afternoon tea. It's been three years since England released Hong Kong — Europe's second-to-last Asian colony — to Chinese rule, but you can still hear the sound of the imperial sun never setting in his voice.

His English teacher recently told him that the English he speaks is out of date, that "nobody cares about grammar or sentence structure anymore." When I ask him what kind of English people do care about, he throws a glance into the rearview mirror and replies, "Ice Cube." And just like that he went from being a living relic of British rule to being a living relic of a time when English sounded like something other than black English, when global culture didn't mean hip-hop.

It was a pretty startling reminder of the obvious: Once a postindustrial battle cry of racialized have-nots, hip-hop is now bling-bling multinational commerce, a mainstream cash cow exported in the same executive-approved crates as Hollywood fantasy. Once the late 20th century's great anti-American anthem spliced together in capitalism's grim underbelly (Greg Tate's dubbed it "inverse capitalism"), hip-hop is now confirmed American product, a capitalism best-seller. In the Hong Kong HMV, Jay-Z's recent album was on display right where it should have been, next to the Backstreet Boys and a new screen-to-studio album from Wong Kar-wai star Tony Leung.

Later that same night I was at a much hyped hip-hop club in a towering five-star hotel. The dance floor was packed with expat junior financiers and spiffy H.K. locals. I spotted one skulld local baggy b-boy popping and locking in the corner. The tracks seemed pulled from a "Hip Hop for Weddings and Bar Mitzvahs" disc: Naughty by Nature, Snoop, Jazzy Jeff and the Fresh Prince. At least in this one spot, hip-hop was still simply an American import, not a foreign spore that grows gardens of local organisms.

But I had been listening to two of those organisms all week: the newest from Hong Kong's premier crew, LMF (which unfortunately stands for Lazymuthafucka) and the solo go of LMF's deft turntablist DJ Tommy — who's been victorious with his Hong Kong beat cut-ups at many an international mixing showdown. Alvin Lu has written that the "cultural marker" of Chinese pop music is "its crumminess," but judging by LMF and Tommy, Chinese hip-hop is anything but: both records sound seriously up to the minute, Tommy's textured sampling chops everything from traditional Chinese opera to Rakim one-liners, and the LMF MCs flow the best they can in a Cantonese that makes flow difficult. (I caught an LMF video on a local video show. It was hosted by someone in an orange football jersey named Jason, who littered his Cantonese with "yo," "so here we go," and "go out and buy it.")

What you don't see with Chinese hip-hoppers is what you do see in Tokyo: kids with pricey hair extensions, braids, and insta-dreads using skin darkeners to dress up in hip-hop's racial costumes. LMF and Tommy don't mimic the marketed affect and style of MTV ghetto blackness as much as they mimic the affect and style of hip-hop, which isn't always the same thing. LMF and Tommy want to be hip-hop. They don't necessarily want to be black.

That tension was on display at the club. When Warren G's "Regulate" came on, I watched one young girl rhyme along with the song's LBC tales and caught the b-boy in the corner throwing Compton gang signs with the wrong fingers. My first reaction was to cry foul based on regional belonging. What do they think they're doing? What do they know about a black rapper like Warren G? About L.A.? But then I realized the other obvious thing: Hong Kong kids have been fed the same hip-hop I have, a white kid raised far from any hip-hop-producing black neighborhood. And I too nod along with a Dre beat. My shoulders also bounce like shoulders bounce in those videos. And that night I was dancing right next to them, on the floor of a corporate hotel in a capitalist Asian city on its way back into the People's Republic, on a black planet where the only language that everyone is trying to speak is Ice Cube. ❖



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# Shanghai splash

*Suzhou River* and its mermaid come up for air. By Chuck Stephens

**M**ei-mei is a mermaid — a rent-a-mermaid — and everybody wants her pager number. She's also the radiance within and the reason to see *Suzhou River*, an aggressively stylish Chinese-German coproduction directed by 25-year-old Lou Ye that's opening at the Lumiere this week.

*Suzhou River*'s title refers to Shanghai's main waterway, a filthy spill that rolls through the city like a band of mourning, and on whose banks the film's double story unfolds. In it, two men, one a videographer, the other a motorcycle deliveryman, become entranced by a waif, and — as Lou's restless camera darts and dives behind and between them — the men begin to confess their obsessions, whimsically and at length, directly to the viewer. About that waif: when first she appears, as a flighty twist of the sort for whom a million peacocks to mercurial teenage lovers have been written, her name is Moudan. Later, after Moudan has plunged into the brackish Suzhou, sinking without a trace, she reappears — maybe — as Mei-mei.

Neither guileless nor gill-less, Mei-mei works in a sleazy nightclub,

drowning herself in vodka and toying distractedly with a finned Barbie doll. She dreams of water, black, back, back ... uncertain as to whether she should slither back to the murk from whence she crawled. For director Lou and his characters, she's the stuff that dreams and art-house success stories are made of: a Lolita from the bilge, erotic and illusive, her broad, devouring lips ever smacking together, blowing gum bubbles, telling lies. Are Mei-mei and Moudan one in the same? This much is sure: they're played by the young Chinese actress Zhou Xun, a doe-eyed glimpse of the sublime. If only Lou's film, which barely contains her, could stake so bold a claim.

Directed with borrowed panache, *Suzhou River* wears its influences like a succession of party hats. A heavily voiced-over voyage through smudgy textures, lyrical smears, and a quasi-Bernard Hermann big-string score, you might call it Wong Kar-wai's *Vertigo* — every film critic in America likely will. Lou, 35, discourages that double association, but admits that the bulk of his film-historical education was gleaned from bootleg videos of European and Hollywood features. But given *Suzhou River*'s movie-mad

chaos, its teenage sex appeal and arty auteur sleaze, calling it Brian De Palma's *The Little Mermaid* might do just as well.

So *Suzhou River* isn't exactly groundbreaking (how many sophomore films are?), but Zhou Xun's pouting face — whether she's scrutinized while pissing or given to nuzzling the camera like a puppy or a first boyfriend — nevertheless comes off as some kind of iconic superevent. Andy Warhol could have spent a hour just watching her suck her thumb. First seen in Chen Kaige's *The Emperor and the Assassin* as a sightless and ethereal child bride, Zhou — at 23 already a popular television star — is currently leading a career covered in blossoms. She's just finished working on two new mainland Chinese indies — Wang Xiaoshuai's *Bicycle Blues* and Zhang Yuan's *Hainan Plus* — as well as *Hollywood Hong Kong*, a new feature from the ever prolific *Made in Hong Kong* director, Fruit Chan.

Director Lou sees himself as a part of the so-called sixth generation of mainland Chinese filmmakers, but "we're also sometimes called the 386Mhz generation," he explains. "Three for 'over 30,' eight for



Wong Kar-wai's *Vertigo*? Lou Ye's *Suzhou River* wears its influences like a succession of party hats.

'educated in the '80s,' six because we were born in the '60s." *Suzhou River* — which picked up the Golden Tiger award in Rotterdam and was featured in New York's "New Directors/New Films 2000" — is his second film; *Weekend Lovers*, his first, won the Mannheim-Heidelberg fest's Fassbinder/Best Director prize in 1996. Since then, Lou's worked extensively (as many 386ers do) in television, and he's both the producer of *Super City* — a collection of 10 films by young graduates of the Beijing Film Academy, and the first digital film project in China — and the founder of Dream Factory, an independent film production company. With so many start-ups from

this upstart, Lou's reputation — in China and abroad — is growing by the minute. American audiences can get a glimpse of *Suzhou River* and develop their own fixations on Zhou Xun right now. But will the notoriously obstinate Chinese censors ever let *Suzhou River* play in the city where it was made?

That answer's yet to come, but if and when that day arrives, there'll still be one big question on Lou Ye's mind. What will the seventh generation have to say? ❖

'*Suzhou River*' opens Fri/1 at the Lumiere Theatre, 1572 California, S.F. See Movie Clock, page 108, for show times.

# Set it free

Léa Pool's coming-of-age story finally gets a Bay Area big-screen release. By B. Ruby Rich

**L**éa Pool deserves better than a direct-to-video release of *Emporte-moi* (Set me free), her masterpiece, which the Fine Arts Theatre in Berkeley thankfully is giving a local theatrical run this week. The problem? It's already available on video. So much for the clout of small distributors like Artistic License! Please believe me: if any film ever deserved to be seen on the big screen, and in community, this is it. And if ever we had a film injustice sure to make a critic tear her hair out, well, for the year 2000, this is mine.

Québécois director Léa Pool has long been known as the great crafter of elliptical narratives anchored by sexy, mysterious female protagonists. Two earlier films, *Anne Trister* and *La femme de l'hôtel*, broke out of their niches to considerable notice. Here, spurred on by what appears to be deeply autobiographical material, Pool has reached a new level entirely as writer-director of deeply emotional yet lightly humorous storytelling. Best of all, she's taken a genre known for its softness, the coming-of-age film, and put some bite into

it, dissecting the familiar triad of femininity, family, faith in order to transcend it — through the cinema, of course.

I first saw *Emporte-moi* at the Toronto International Film Festival and have never for a minute forgotten it. Set in the Montreal of 1963, the film is an up-close examination of a tortured clan: Dad is a Jewish Holocaust survivor and a ne'er-do-well narcissist who sacrifices everything to his poetry; Mom (the wonderful Pascale Bussières) is a self-sacrificing Catholic who works herself nearly to death, which she tries to hasten by periodic suicide attempts; the son is a charmer mysteriously unburdened by the family's woes. And then there's Hanna, our central character, played with unforgettable grace by Karine Vanasse. Hanna is coming of age; literally, as she gets her first period in the film's opening shot, then manages to fall in love with another girl, lose that girl to her brother, get her heart broken by her teacher, navigate her dystopic family (her mother's breakdowns, her father's attentions), and emerge with an 8mm camera by the closing credits.

Have I given away the plot? It doesn't matter. *Emporte-moi* is all about rhythms and images, not setups or outcomes. Its central preoccupation, apart from the tragic spectacle of Mom and Dad, is Hanna's attempt to find out who she is and who she can be, love, and aspire to. There are three candidates: a girl her own age full of a fickle appeal, a sexy teacher who knows how to smoke a cigarette as if her world depends on inhaling, and, dwarfing them both, Anna Karina herself in *Vivre sa vie*. Hanna goes to the movies, over and over, to worship at the shrine of Karina: to watch how she smokes a cigarette and to believe in her — even though she's a glamorized prostitute on-screen and Mme. Godard only offscreen. An intensely sensual film, *Emporte-moi* puts us in touch with adolescent yearning and a time in the world when sex had a mystical power and cinema was more spiritual than religion itself.

Other writers have already claimed a comparison for Pool's *Emporte-moi* to Truffaut's *400 Blows*, but I have a completely different direction to suggest: Marta

Meszaros's *Diary for my Children* and Chantal Akerman's *Portrait of a Young Girl in Brussels at the End of the Sixties* and her *Meetings with Anna* are all autobiographical films about the girlhoods of women destined to be filmmakers. Trading in autobiography, those filmmakers made searingly emotional films that examined the complicated identifications between young women, each other, their mothers, and the screen. The notion that the cinema might function as a substitute family or idealized relationship is intriguing enough, but the actualization of that idea in stories drawn from these directors' lives is just amazing. Personal investment plus great talent has a way of yielding marvelous work. *Emporte-moi* is a terrific case



It's my life: Hanna (Karine Vanasse) struggles to define her emerging identity in Léa Pool's *Emporte-moi*.

in point in this newly rich genre of girls' coming-of-age sagas. ❖

'*Set Me Free*' runs Wed/29–Tues/5, Fine Arts Cinema, 2451 Shattuck, Berk. (510) 843-3699. See Rep Clock for show times.



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age film

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Brian De Palma was the first major U.S. director who seemed to have been suckled, raised, and creatively tunnel-visioned by the movies themselves. From an early point his films had no reference points beyond other films (most obviously Hitchcock's). This didn't mean he was a phony. It just meant he used characters, emotions, and plot only as springboards for quoted shots and set pieces — ones with no interior life, conviction, or pretended "reality" of their own.

That hollow, stylish in-jokiness has brought De Palma major flack over the years. But he's an imitative cynic who knows it. More truly problematic are the third-generation film school dudes whose formative years at the VCR somehow result in personal statements that are 100 percent ersatz. It's one thing to be Scorsese, the nerdy kid from Little Italy who still wants to be Cosa Nostra tough. It's another to be some middle-class suburbanite convinced that his psychic pain can best be channeled through the alter ego of, oh, say, a professional killer? Hey, these Bloomfield Hills homies are just keeping it real, comin' atcha straight outta Neo-Noir 101.

Probably the most egregious offender in this league has been USC class of 1991 grad James Gray, whose two magnum opuses to date (*Little Odessa*, recent bomb *The Yards*) were solemnly earth-toned, "class act"—laden (Vanessa Redgrave! James "Sonny" Fuckin' Caan!), *Godfather*-esque wakes for supposedly vanishing criminal dynasties. Oh, the contemporary-urban-Greek tragedy of it all! If these meticulously crafted movies were any more pretentious, they'd fellate themselves.

Gray has talent. Still, his is the humorless courage of somebody else's convictions. He hasn't penned a line or shot a frame yet that wasn't purloined from pop mob mythology. Imitation may be the sincerest form of flattery; however, it's the least flattering path to sincerity.

Another boy in the same plastic bubble, Henry Bromell, now weighs in *Panic*, a movie that dares to take verriy seriously what *Analyze This*, *Coldblooded*, *The Whole Nine Yards*, and *Gun Shy* have already (and not a moment too soon) parodied. Yes, it's that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. Only this time, it's personal.

William H. Macy, so reliably droopy he ought to make *The Emmett Kelly Story* next, plays Alex, a model son, husband, and father. He resides in some pristine commuter hamlet with loving wife Martha (Tracey Ullman) and their A-plus-adorable tyke Sammy (David Dorfman, who must be destroyed ASAP). Dotting gram 'n' gramps (Barbara Bain, Donald Sutherland) are just a hop and a skip away. Alex runs his own mail-order service — greeting cards, marital aids, et cetera. Unbeknownst to little missus and



You laughin' at me? *Panic*, starring William H. Macy, drags the mobster-in-midlife-crisis-seeking-therapy plotline kicking and screaming out of the realm of parody.

littler rascal, however, he also works "in the family business": He kills people! For money! It's like, whoa, *this* banality-of-evil will blow your mind!

Alex doesn't like his "other" job. His heart of darkness lies broken, silent, and weeping. This being WASP country, he consults not Father O'Shammy but rather the local \$125-an-hour headshrinker, Dr. Parks, whose caring rationality is personified by the duly four-eyed, facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is not a comedy.) Alex hopes to heal his wounded inner child — it was all downhill from the day Daddy made him shoot a squirrel — and find the strength to say, "Pop, this may hurt you, but may I please stop killing strangers now?"

But wouldn't you know, it's not that simple. Concerned Martha tells iron-butterfly mother-in-law about hubby's couch time. Gramma tells grampa, and lickety-split, Alex's latest "assignment" is offing Dr. Parks himself. Geez, it took Hitman Jr. 45 years or so to notice, but can it be that cardigan-clad, pipe-smoking Pops has been, well, *truly evil all along*??

Bromell is apparently a well-respected novelist (*The Slightest Distance*) and TV scenarist (*Homicide*, *Chicago Hope*). No doubt he has contributed much beauty, truth, and art to our times. But *Panic*'s bogusness is exceeded only by its poker-faced self-importance. He *believes* in lines even his actors, let alone the audience, cannot: "Your father built this business with his own hands," "It's hard

being a woman, don't you think?" (spoken by an actual woman!), not to mention the purple-minimalist dialogue "What do you want?!" "You."

This last is a precoital exchange between need-a-hugsicle Alex and Sarah, the beautiful, bitter, arty young nymphomaniac he meets at the shrink's. Only an actor of Neve Campbell's, uh, depth could do justice to a character this completely inorganic (Ali McGraw, whither art thou?). Who else could make "Touch me! Kiss me! Fuck me! ... [Two seconds later] Get out! Get out!" sound so ... acted? When, earlier, La Campbell confides, "Last night I saw *The Seagull* Chekhov," she says it just like that — no pause betwixt title and author. Actor-stupid or character-quirky? We may never know. That little sphinx.

Now we do know that Macy can lie with dog-smelling material and get up sans the fleas of humiliation. Which cannot be said of Sutherland or Bain, two oft-fine veterans whose "shocking" transformation here into Frankenfolks had me howling for mercy. Laid out like a beloved deceased in autumnal Cinemascope caskey, dramatic pulse so calm you wanna yell, "Clear!", *Panic* has the impact of a joke whispered at a funeral: knowing you shouldn't giggle makes the urge unbearable. ❖

'Panic' opens Fri/1 at Bay Area theaters. See Movie Clock, page 108, and Rep Clock, in Film listings, for show times.



# Dry heat

Campo Santo's latest boasts fine performances and direction, but an unsatisfying script.

By Brad Rosenstein

In José Rivera's latest play, *References to Salvador Dali Make Me Hot*, things are steamy in Barstow, Calif., and it ain't just the desert sun. The drab locale becomes transformed at night into a surrealist canvas of lust and romance in the fantasies of a young army wife, left alone during her husband's stint in the Persian Gulf War. As is so often the case in Rivera's work, fantasy isn't necessarily ideal: the cacti move ominously closer, and dream lovers can be far from satisfying.

Still, the play's opening sequence is delicious. To the strains of a hypnotic musical soundscape by David Molina, a pampered domestic Cat (Margo Hall) and a ravenous wild Coyote (Benton Greene) engage in a sensual backyard flirtation. The tense and lonely wife Gabriela (Caridad Francisca) is drawn by the violin-playing Moon (Michael Torres). Soon the Cat and the Coyote are unleashing their animal instincts, the Moon comes down to rhumba, and Gabriela's horny teenage neighbor (Gendell Hernandez) is desperately trying to cut in.

The play seems ready to soar after this funny, bewitching intro, but it quickly skids to a halt as "reality" sets in: Gabriela's husband, Benito (Sean San José) comes back from the war, ready for a beer, a roll in the sack with his wife, and a return to his familiar routine. But Gabriela is fed up with the brutality of Benito's job and the mindless conventions of being an army wife. She's been growing into someone else while Benito's been away, and she's ready to declare her independence if he can't catch up.

Over the course of two windy acts the couple thrash out their relationship in kitchen and bedroom. Rivera fitfully captures the very real passion and attachment between these two people who may have outgrown each other. But other than a few skillful reversals in which Benito shows the depth of his commitment, the pair's attempts to salvage their relationship are tedious and repetitious, with Gabriela becoming increasingly harsh and unsympathetic.

Although Rivera tries to conclude the play on a surreal note, the tone set by the opening scene is at odds with the quotidian atmosphere of the bulk of the evening. Rivera has been far more successful elsewhere at integrating the magical and the realistic; here the two universes never quite come together, and even his usually high-flying language seems earthbound.

In this Campo Santo-Intersection production, director Hector Correa



Cat-scratch fever: Coyote (Benton Greene) and Cat (Margo Hall) engage in sensual flirtation in José Rivera's *References to Salvador Dali Make Me Hot*.

does marvelously inventive work in the opening sequence, and he imbues the couple's struggle with the anguish of a fading passion. But although Correa tries to merge the fantastic with the domestic on James Faerron's clever set, he fails to reconcile what feels like two different plays. Francisca is bracingly strong, but she never reveals the vulnerability of a woman who dreams Daliesque dreams, and San José's Benito also seems one-note.

The finest work here is Torres's brilliant Moon, a seductive smoothie who bristles with indignation at Shakespeare's misguided descriptions of him, and Hall and Greene's delightful foreplay. It's a shame the whole play isn't imbued with the same inventive juice; without it, Rivera's characters and their entanglements begin to seem as arid as the surrounding Mojave.

## 'Joe Louis Blues'

It's so rare for Thick Description to tackle a naturalistic play that Oliver Mayer's *Joe Louis Blues* seems downright subversive: I almost gasped when I saw Kim Ehler's wonderfully detailed nightclub set on the Thick House stage. Taking place in 1942 Harlem, the play interweaves the lives of legendary boxer Joe Louis and jazz master Sidney Bechet into those of a group of characters who

are inspired or destroyed by similar dreams of greatness.

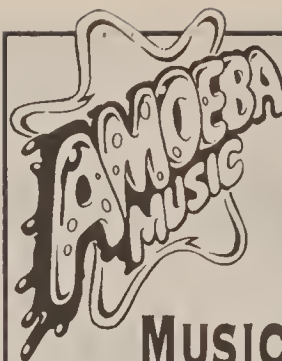
It takes the play an awfully long time to decide where it's going, but by its second act it becomes a rousing melodrama that pummels racism as a mortal enemy of any kind of human advancement: economic, artistic, ethical, or personal. Mayer's characters are rich and his language musical, and there are more crescendos in the script than get realized in Tony Kelly's plodding direction.

Kelly does, however, have a great eye for actors: Hansford Prince is a marvelous incarnation of Louis, and Louis Parnell and Matthew Rozen contribute sharp turns in multiple roles. The evening also boasts two absolutely extraordinary performances: L. Peter Callender's acid club owner is a witty, complex marvel, and Rhonnie Washington is simply luminous as the wise, practical Bechet. These two champs make their every note in *Blues* sing out and wail. ❖

**'References to Salvador Dali Make Me Hot.'** Through Sun/10. Runs Thurs.-Sun., 8 p.m. (also Mon/4, 8 p.m.), Intersection for the Arts, 446 Valencia, S.F. \$9-\$15. (415) 626-3311.

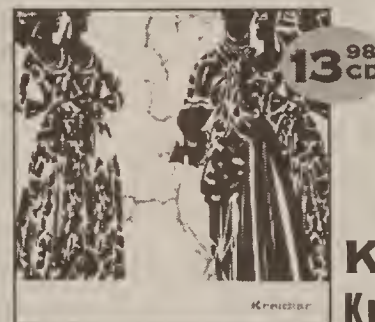
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PHOTO BY STEVE MITCHELL



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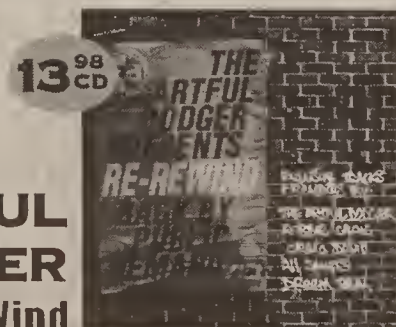


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# Baby's first porno

I've never seen a skin flick. Not in its entirety, anyway. Snippets of lurid cinema at parties and such, yes, but a sit-down, paid-for, let's-get-excited-and-or-grossed-out-with-a-few-close-friends porno-graphic opus in the theater, never. So in honor of fictional bottom-of-the-barrel porn aficionado Travis Bickle, and in a refreshing endeavor to keep it real with the freaks who come out at night on the completely yuppie-free stretch of Market Street between 6th and 10th, I and a few friends descend on a recent weeknight — as legally, fully-clothed, and standoffishly as we know how — into the pornography underworld.

Armed with six-packs in backpacks, we exit the Civic Center BART station and decide to tranquilize ourselves with some innocent gambling before the real brush with depravity begins. Bright marquee lights blink and twinkle at **Fascination**, the mysterious place of business with undoubtedly the most cheerful sign on all of Market Street. "Over 35 years in the Bay Area," the sign says, and in fact, that's how long it looks like some of the patrons inside have been sitting there.

Inside the white-walled, brightly lit, half-mirrored, and very, very quiet storefront, absolutely nobody talks, and there's no music either. The sound of rubber balls bouncing on wood is the only soundtrack. Most of the patrons, who come from all racial backgrounds and walks of life, seem to be alone, their eyes fixated on the lit-up boards in front of them. Video monitors broadcast television above — why? so you fail to concentrate and the house wins? — and a small snack bar up front sells old-ass food from two days ago. A vending machine and Coke dispenser look like better options.

We read the rules: You get a ball for \$1. There are two bells sounded per game — one denotes that there's been a winner, and the game has shut off, and the next indicates that another game has begun. Use only one ball. Roll it under the tinted glass at the bottom of the ramp, the game's object being to put the ball through as many strategic holes as one can in the time allotted. No shaking or pounding on tables. The first player in each game to get a straight line (diagonal, vertical, or horizontal) wins the game. Certain rows and hours of operation offer more money than others. "It's like Skee-Ball," one friend says a bit too excitedly, "but without the tickets! It's a tiny slice of Vegas in the Loin!"

We each start with six dollars. We put one each on the glass, and Fascination cashier **Ross Cain** collects them. "Roll the ball slower so that it don't bounce," he offers helpfully. One in our

party wins the first round and a prize of \$4. But there were eight people playing that round. So *that's* how they make their money. We waste a few more bucks, falling silent and concentrating like the others. "This game is making me have high blood pressure," our high-rolling winner says after about a dozen games. "Can I have \$10?"

The frustrating parts of playing Fascination: When you get your ball in the same hole more than once. When the ball bounces around too long without going in any holes. When it comes back to you because you pitched it too hard. When it hovers and loops around a hole without going in right away. When you're about to win and somebody else wins.

"Yeah, just like that," one companion says in Creepy Sex Guy voice, imitating the smutty narrative we're about to witness down the street. "That's the way I like it. So many holes, so little time."

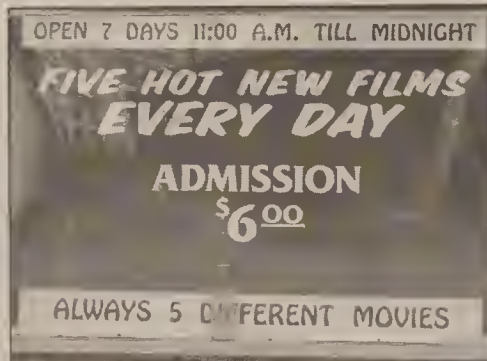
Back outside in the petroleum-laced night air, the wet and almost deserted sidewalk reflects the girls-girls-neon that peppers Market Street. Realizing that we all have to pee and that there's nowhere else to go, we get a bit tense about our next mission. Pausing to take a one-for-my-dead-homies picture with our bag beer in front of the **Twist** mural on the roll-down door of **New Step Fashion for Less**, we square our shoulders and stride, tentatively, into an unnamed theater on Market Street.

Past the blinking and horrifically descriptive marquee, through the doors, and behind the velvet rope, a sign tells us that the cashier offers lube for \$5 and \$10. The entrance fee is \$6 for six movies. "You do know there are no live shows, right? Only films," the cashier says kindly and a bit suspiciously. We ask where the rest rooms are. "For the women's, you need a key," he says, handing us perhaps the filthiest key chain in the history of the world. "Um, what color is Super Mario?" one companion asks, holding aloft the greenish black stuffed video-game icon, pinching the key attached to it with the least amount of skin on her fingers that she possibly can.

The only graffiti in the women's room is the opposite of what one might think: "Always remember, respect yourself first and all others will have no choice but to fall in line." It

gives us pause — and a strange sense of hope. We walk out to find our sole male companion pacing nervously in front of our door. "Don't leave me again," he pleads. "Seriously." We don't even ask.

Giving each other the solidarity



The money shot: Two ways to blow your wad.



nod, we all go forth into the darkness of the first balcony. Patrons get up quickly, zipping. This is a huge theater, dark and scummy, and on screen an ugly white dude is receiving favors from two beautiful black women in a pool. The women look thoroughly disinterested, chewing gum and fluffing their john lackadaisically as he concentratedly makes the oh-yeah face. I take out my Maglite and shine it around as we carefully — carefully — choose our seats, and a theater employee buddies up to us. "Y'all forgot y'all's newspapers," he says. "For what?" "For y'seats." We lay down some sheets of paper from my notebook and sit on the edge of our chairs in the front row of the balcony, on which I shine my light. A veritable museum of milky white spots splashed against the red wall shines back at us. Ewww.

One "movie" finishes and another begins, and like the last one, it's mostly close-up shots of ribald anatomy with no music, hardly any dialogue, and an absent story line. A

good-looking black man and a cheesy white guy with sunglasses and a pathetic need for Viagra double-team a hapless woman with a panicked look in her eye. "Yikes! That's a little too close to the other guy for me," boy companion says. "Hello, neighbor."

"This is like *Miami Vice* meets Discovery Channel," one girl companion whispers. "Yeah, that's Crockett and Tubbs — and it looks like Crockett got into the stash. Floppy dog!"

Downstairs there's an incessant and disturbingly loud spanking sound and lots of mumbling. Upstairs in the balcony above ours, a woman argues with a man: "How come you only got \$5?" she hollers. "I ain't stupid. I ain't stupid!"

"I'm tryin' to watch the film over here," boy companion playfully grouches over his shoulder, valiantly

to imagine them even selling me popcorn, much less crossing the holy line. Finally, the grunting stops for a touching monologue: "Hey baby? I want you to come all over my titties, OK?"

The movie switches again, and the plot is no less absent. (Fade in: stupid bitch, who wants it, yeah, you know she wants it, blows a rich and successful businessman by another pool.) At least all the boobs so far have been real. Suddenly: "Protect me," a small, effeminate male voice says out of the darkness behind us, and then it's quiet again. Except for the spanking sound, which continues. This is getting weird.

The films continue, and we theorize aloud that this kind of porn works on the same principle as circus sideshows: Look what she can take! See the beautiful lady do what you could never stand to have done to you! Watch other men push, poke, prod, stretch, and hammer bitches who probably deserve it! Upside-down cam, distorted cam, sack cam. Now it's getting boring. "To me, nothing says 'porn' like white heels," a fashion-conscious companion meows.

Wearied by the pumpy calisthenics and fake-orgasm screams, we make revving gear-change noises and whistle the *Breakfast Club* detention song in unison. Someone shines a flashlight on us to shush us. Why us? Why not all the mumblers downstairs? "I think somebody's jumping rope down there," boy companion says. "Does anyone else have to pee?" "Nope," we say in resolute unison. He gives in and reluctantly darts to the rest room. He comes back with the report that as he was zipping, a woman busted in on him. "Oops, I missed it," she said, smiling and winking. Mmm-hmm.

We venture downstairs to the cinema's ground floor to stretch our legs and to determine the source of the spanking noise — which, of course, stops when we open the door and doesn't start again. This time we opt to stand, and as our eyes adjust to the darkness and we see lighters flicking and cherries burning and the greasy faces reflected in the fire, we discover that the primary *raison d'être* for this movie house isn't porn, but a comfy place to relax and smoke some crack. I begin to sneeze uncontrollably. I now know that I'm allergic to crack.

We leave the theater, shaking it off and breathing deep as we exit, and make the move to go decompress at a nearby bar. One girl companion splits off to go home, flouncing to the Muni stop and melodramatically showing us leg once she gets there. "Thank you for coming!" other girl companion screams to her across puddle-splotted Market Street. "Ennnnnh! Ehhnnnnh! Eeeehnnnnh! Ohhhhh, yeahh!"

It is the most inspired sexual performance of the night. ♣





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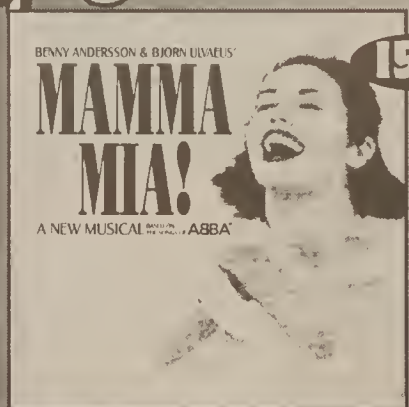






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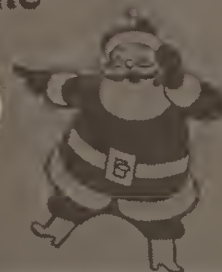
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**Robert Forster on *The Friends of Rachel Worth*:** "[The title] sounds enigmatic and a little bit romantic, and that's what it is: the circumstance of us coming back after 12 years."



# Born again

The Go-Betweens — destined for cult worship — resurface instead with *The Friends of Rachel Worth*. By Noel Black

If names determine fate, then the Go-Betweens may have lamented their ambiguous appellation as they looked back over their shoulders at the glamour- and scandal-obsessed '80s. Even beyond their name, they had two lead singer-songwriters with two completely different styles — Robert Forster's earthy wit and Grant McLennan's visionary atmospherics — an ever changing cast of bandmates, decidedly shifty gender/sexual surfaces, and their unholeable Australian expatriate pop sound. But despite these ambiguities, and the fact that they'd been dumped by numerous labels (often before they'd even recorded), they managed to emerge from the decade with five gorgeously understated albums (*Send Me a Lullaby*, *Before Hollywood*, *Spring Hill Fair*, *Tallulah*, and *16 Lover's Lane*) that most of the world just wasn't quite ready for.

Perhaps they would have suffered the fate of countless could've-been bands whose best hope was culty Velvet Underground status in some cross-your-fingers future, if their

ambiguous identity and sound hadn't begun to make sense in the ill-defined murk that was to be the '90s. As the '80s and the Go-Betweens both informally faded out, indie kids and underground music moles were already hand-to-handing the otherwise forgotten albums.

In 1999 Forster and McLennan (both of whom had fared well in quiet solo careers) got back together for a reunion tour of sorts, supporting their back catalog, and were surprised to find that their following had grown. Encouraged by a new fan base and a run-in with members of Sleater-Kinney who were eager to support them, Forster and McLennan decided to record a new album, at Portland's Jackpot! studio: *The Friends of Rachel Worth* — a remarkable culmination and an updated restatement of what makes them great. With even catchier hooks, as much sardonic bite, and insight that only comes with maturity, this album will undoubtedly raise the Go-Betweens into the spotlight they've long deserved. Hear ye, pop fans: don't miss this album, or their show!

I caught up with Robert Forster by phone last week, and we talked about the rebirth of the Go-Betweens.

**Bay Guardian:** In 1996 you said, "We're going to become the Velvet Underground, starting from now until the year 2010!" But here you are with a hit album, and it's only 2000.

**Robert Forster:** Yeah, that's fairly accurate, except that the Velvet Underground became dormant after they recorded. But Grant and I have reformed the band and made an album. So the situation has changed, and we've become a working band again. We have some hits, and we're a contemporary band now. We've gotten out of history and into what we're gonna become in the here and now.

**BG:** The Go-Betweens got their start, in many ways, in Glasgow, Scotland, in the late 1970s on the Postcard label with bands like Orange Juice. Twenty years later Glasgow still fosters the work of writerly pop bands like Belle and Sebastian and Arab Strap. What do you think it is about Glasgow that nurtures this kind of music?

**RF:** I think it's the distance from London. London swallows up a lot of

people when they come in from the surrounding regions. What they're doing gets reduced. It's also pride. I mean, Mogwai, Arab Strap, Belle and Sebastian — there's a lot of pride and a sense that they're working on their own. As for me and Grant, as soon as we got there, we felt at home — a lot more than when we went to London. It's really sort of small-townish. Everybody knows each other. So when we got there, we felt community. Everyone was really different, and there was a lot of bitching, but at least everyone was in communication.

**BG:** How did you come up with the title for the new album, *The Friends of Rachel Worth*?

**RF:** It's a line out of one of my notebooks. There is no Rachel Worth. To me it's like a movie title. It's like *The Thomas Crown Affair*. Or *The Blair Witch Project* [Laughs]. You know — what does that mean? But it sounds good, and it's a nice combination of words. I like the fact that the word "friends" is there. It sounds enigmatic and a little bit romantic, and that's what it is: the circumstance of us coming back after 12 years. Anyway, it suits us.

**BG:** Tell me about these doppelgängers that appear in the songs "Spirit" and "He Lives My Life." Where'd they come from?

**RF:** I don't know. Both these songs were written quite a long way apart. Perhaps it's because I don't live in Australia. I've been living in Germany for the past four years, where I've been writing these songs. I think you project yourself out in various directions, around your family and around everything that's familiar. So you're in exile to an extent. It could be through that: you think about yourself in another place.

**BG:** Your new songs still seem to be firmly rooted in Australia. How was the album received there?

**RF:** The weakest reactions we've gotten about the album, strangely enough, have been from Australia. Everywhere else the album sort of leapt out — lots of positive press. There wasn't a formula — no loud, fuzzy guitars to land on the FM and college radio turntables. The media have a strange relationship to us down there that'd take me hours to explain to you. But there's a core amount of people that really like us, and they've received the album, and they've got it. In terms of the record industry, we're still a no-go proposition. It's still like 1980. I don't know what we'd have to do.

**BG:** Since *Before Hollywood*, you've done 10 songs per album, and you and Grant have shared the songwriting evenly. Were you ever jealous, in the best sense, of each other's songs?

**RF:** No. But Grant's written songs, obviously, that I've wished I'd written ... because they're so good. But I don't think so. We're actually quite different. I think that's one of the appeals of the band. We're not one focal point. We're not Bono. We're not Michael Stipe. The band doesn't come down to one

warhead that's going out. There's no Morrissey. And that's difficult for some record companies — to sell it. But I think it's fantastic. Jealous? No. But I really like a lot of things that Grant does, and wish that I'd written them. And it may be the same for him.

**BG:** I have to ask you about the line everyone is talking about from "When She Sang about Angels": "When she sang about a boy / Kurt Cobain / I thought what a shame / It wasn't about Tom Verlaine."

**RF:** The song's not about that reference to him, or about the career of Television, or the career of Nirvana. The song's about Patti Smith. It's written from a real fan's perspective, which is warped and emotional. And I was just standing there watching her play, and she started this song that was obviously about Kurt Cobain, and I just thought, I don't want to hear about Kurt Cobain; I want to hear about Tom Verlaine. This just went through my head, because she'd been in a relationship with him, and he wrote a song on *Horses*. The working relationship between Patti Smith and someone as enigmatic as Tom Verlaine interests me. Then she starts this song about Kurt Cobain, and I was like [Sighs]. It's a thing that goes through your mind when you're a fan, you know. Then I went back and wrote this down. She can sing about whatever she wants. And I'm sure she'd say to me, "Fuck off — I don't want to sing about Tom Verlaine; I want to sing about Kurt Cobain, and it's my right!" And she'd be right.

**BG:** It's your song.

**RF:** Yeah, it's my song! [Laughter]

**BG:** Allister Fitchett [the Scottish fanzine writer and editor of the e-zine *Tangents*] said, "Only Grant McLennan and his associates could tell that 'Right Now' [the lead song from *Tallulah*] was about addiction to chemicals used in funeral parlours." What's up with that?

**RF:** Well, I can't comment on that one, but this Allister Fitchett sounds like a very, very interesting person.

**BG:** Will the Go-Betweens make more albums?

**RF:** Yeah ... I don't know how many we're going to make, but we're definitely going to make another one. And I'll be moving back to Australia in a few months, so being in the same city can only generate good things.

**BG:** Will anyone from Sleater-Kinney be coming down to join you for the show in San Francisco?

**RF:** I don't think so, but the whole thing started in San Francisco because Janet [Weiss] was at that show we did at the Great American Music Hall, and she came backstage and said that she wanted to drum on a new album. We're not going to Portland or Seattle, so I don't think so. But anything's possible in San Francisco. I'll have to call them. ❖

**The Go-Betweens** play Mon/4, 8 p.m., with the Aislars Set, Slim's, 333 11th St., S.F. \$15. (415) 255-0333.



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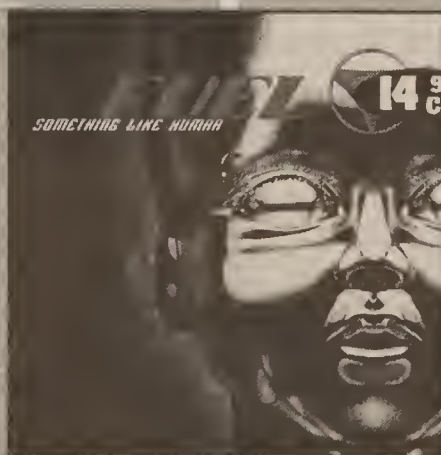
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**Pop perfection:** The Highdivers' John O'Brien delivers infectious melodies, witty lyrics, a captivating live performance, and then there's the dimples ...

# Yearning man

The Highdivers' John O'Brien sings love songs like he means them. *By Michelle Goldberg*

It's a rare and beautiful thing when all the elements of a show click, when the playing sparkles and the band and audience seem perfectly in sync, relishing the music and each other, and even if you're cramped and crowded in a dark little room, you just don't want it to end. That's how it was a few weeks ago when the Highdivers played the Hotel Utah. My friend kept saying of lead singer John O'Brien, "He's so cute, he seems like he's just ... yearning."

She was right. O'Brien is charming, and not just because of his dimples. When he sings a love song, he looks besotted, and there's nothing more romantic than that. Onstage he's so absorbed in his own exultant, shimmering pop melodies, eternally smiling with eyes upward, obviously in love with what he's doing, that it's hard for a listener not to get carried away.

The Highdivers play infectious, tight guitar pop that's distinctly untrendy, which is part of what makes it so delicious. Their songs are the kind of college radio confections that most of the audience had grown up with, sweet, hummable, witty little gems from right before the age of corrosive sarcasm. The Highdivers may be a

self-conscious pop band, but they're not self-conscious about being a self-conscious pop band. Which means that while they're smart and self-aware, they're not apologetic about playing pretty, bouncy, sincere songs. When they finished their show with a cover of Belinda Carlisle's "Mad about You," there was nary a hint of sneering irony in their buoyant delivery. Instead, they threw themselves deliriously into it with the confidence of musicians mature enough to respect their own obsessions.

I say "they," but although the Highdivers have settled into a more-or-less stable three-person outfit with a revolving constellation of guests, their core is singer, songwriter, and guitarist O'Brien. In fact, the show at the Hotel Utah was one of the first featuring the current lineup: Joe Welsh, who's about to depart San Francisco, on bass, Marwan Kanafani on drums, and Gussie Fallerder on backing vocals. None of them appeared on the Highdivers' self-titled debut EP, released earlier this year.

A D.C. native and Brown graduate, O'Brien makes no secret of his love for love songs and heartfelt folk music. Like many artists, he came into his own when he finally began accepting

his own tastes instead of second-guessing them. For a long time, he says, he struggled with not fitting into the droning, textured, experimental indie rock mold. "Especially in San Francisco you've got a lot of amazing bands that are of that genre, and I think they're great, but that's just not me," he says. "For a long time I was trying to do that. I was in a band called the Tuesday Weld, and we started off more like the kind of band you saw at the Hotel Utah, but then we came out here, and everyone liked Superchunk and Yo La Tengo and wanted to try more indie rock stuff. It took a while to realize that what I write might not be the hippest thing right now, but this is what I do well, and it's what I need to do."

Not surprisingly, once he started making the music he loved, people started responding. "The reason that Hotel Utah gig was such a great show — and I don't usually say that — is because we were doing what we wanted to do and not thinking about what's cool." The crowd wasn't either; it was too caught up in the unpretentious joy of the Highdivers' performance.

O'Brien attributes his passion for melody to growing up with his parents' Beatles records and to the influence of

traditional Irish music. He's also a huge fan of Bruce Springsteen, Woody Guthrie, and Stevie Wonder, as well as some less-revered but similarly impassioned musicians. "I just bought the Indigo Girls' greatest hits," he says. "I like the Indigo Girls. I'm going to stop apologizing for that. I'm not saying they're great poets or anything, but I think there is value in sincerity and earnestness."

It's not that the Highdivers' music is maudlin or sanctimonious; indeed, one of O'Brien's themes is the contradiction between his social ideals and his status as a white boy singing white pop. Thus, on the insouciant, mad-deniably catchy "White Guys," a chiming ditty about the legions of be-suited, briefcase-carrying Babbitts who crowd most downtowns, he stops midway through to croon, "Though I realize the irony of this song given that I am clearly male and white / Take a moment to reflect on the constructed nature of race and gender / See that it's all right."

O'Brien badly wants to bring politics into pop. After all, as a musician he feels the effects of the city's growth crises, as live-music venues and practice spaces close down. The Highdivers song "North Berkeley," recorded with

a string quartet, is a ballad about neighborhood homogenization. O'Brien sings plaintively, "I'm changing my house to a mall, should be done by early winter / Borders books next to the kitchen / Mrs. Fields just up the stairs / They're tearing down the house next door / After all we'll need some parking."

At the same time, as an Ivy League-educated transplant, he's aware that while he may be an opponent of gentrification, he's also an agent of it, making his political position a complex one. He has a day job at a nonprofit called Changemakers, where he trains low-income kids in activism and organizing. He's acutely aware of the tensions between their battles and those of middle-class artists. "That's a struggle I find with my music," he says. "Musically I come from this kind of white pop Irish tradition, and yet a lot of the issues I care about are affecting these different communities."

In fact, O'Brien says these days he mostly listens to hip-hop and funk, but while he's experimented with DJ collaborations, he's reluctant to embark on anything that might sound contrived. "There's a lot of stuff on the radio now that's a folk guy with a hip-hop beat, and it sounds kind of corny and fake, like they're trying to make their music hip," he says. That said, the Highdivers record features an amazing hip-hop remix of "North Berkeley" by DJ Pluturn. Called "Eviction Suite No. 3," the song juggles "North Berkeley"'s strings with scratches and a loping, languid beat, interspersed with brief samples from Stevie Wonder's "Village Ghetto Land." O'Brien didn't choose the samples, but he appreciates the way they create a kind of line between Wonder's pop social protest and his own aspirations. "It's good when people start putting those things next to each other," he says. "To me that's what's exciting: what can I learn from hip-hop, or what could someone in hip-hop learn from Woody Guthrie? That's the dialogue that should happen."

O'Brien's earnestness carries over into his love songs. At the Hotel Utah show, my friend, righteously progressive as she is, was charmed not by the Highdivers' liberal sentiments but by O'Brien's look of enchantment when he sang about girls. Sophisticated pop songsmiths like Stephin Merritt may insist that love songs and actual love have little to do with each other, but O'Brien's attitude is more innocent. "Some indie musicians think it's almost corny to write about things that have actually happened," he says. "For certain people, love songs are almost like a theoretical exercise. Those techniques are good, but I tend to write about things that have happened. Maybe that's what comes across when I'm singing." It does, exuberantly clear. ❖

The Highdivers play Fri/1, 7:30 p.m., Momi Toby's Revolutionary Cafe, 528 Laguna, S.F. Call for price. (415) 626-1508.

Highdivers is available at Amoeba Music and through Amazon.com.



## Waycross

Hotel Utah  
Sat/11

So much has been made of women in rock that it seems unfair to lay a feminist trip on every female-fronted band that takes the stage. The fact is, you can try hard or you can try soft, and it doesn't matter what letters your chromosomes are. Caroleen Beatty and Sunny Haire, who said farewell to the raucous political folk-punk of the Bedlam Rovers four years ago, try it both ways with Waycross.

When they stepped onto the Hotel Utah's stage, Haire looked mannish in 1940s menswear, swatches of greased hair falling over her brainy black-framed glasses. Beatty, smartly dressed in skirt and heels, with her long hair brushed from a side part, was the image of classic femininity. They opened the set with "Air Show," during which Beatty's soft and rich singing settled into the old saloon like musk.

While she lightly strummed chords on her acoustic guitar, Haire added far-away angular melodies around Beatty's voice. A number of butch-looking women filled the space in front of the stage — apparently tattoos and spiky hair don't exclusively signify a desire to embrace punk anarchy.

"Julep" was an infectious Alice-style rocker, which was followed by a string of songs well suited for a woman who wants to quit roving and figure out who she's supposed to be, each one cradled by Haire's guitar and her spooning harmonies. That may come as a surprise to those who are used to seeing Waycross as a hard-rocking four-piece, with Doug Hilsinger's bass keeping Bruce Ducheneaux's arena-size drumbeats afloat. They're usually referred

to as some sort of metal band — probably because Haire favors those dark minor chords and she can really shred — although they often play what can best be described as country rock. For the time being, though, since one member is tending to an ailing parent, the band has been performing frequently as a duo.

Taking all the songs down a few

notches allowed a weariness to poke through the delicate harmonies, the kind that comes from enduring hardships and knowing that you can't keep putting up with the same old shit. In "Wicked" Beatty dropped a dose of resolution into her accusations: "You have fucked all your friends and no one is left to listen / So wicked, driven to reach each ragged end." But in the steamy way Beatty and Haire fawned over the words "so wicked," you could feel a lingering undercurrent of desire.

Beatty didn't spend the entire evening working out her confusion. On "Going Dutch" she placed both hands on her mic and belted out, "I never gave 'em nothin'." Meanwhile Haire reworked her usual guitar parts — the twangy lead on "B-Sides" would normally fry your hair quicker than a perm — the slide playing reduced to a wistful call.

Beatty introduced the last song, "Safe," with some flat sarcasm: "A little 'up' number." Then, an edge added to her voice, she proceeded to sing about how security can become a trap. "You are locked, unmeasured, and tame. Shut your mouth. You are safe." That's one way to leave the Bedlam behind. Waycross plays Sat/9, 8:15 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. Call for price. (415) 454-5238. (Deborah Giattina)



**Pared down:** Waycross performed as a duo at a recent Hotel Utah show, featuring the delicate harmonies of Sunny Haire on guitar and the soft, rich vocals of Caroleen Beatty (shown here), also on acoustic guitar.

## Ben Graves

Memphis (Little Firecracker)

Back east, the quickest way to paint yourself with a critical bull's-eye was to name-drop the Berklee College of Music. A sort of Mason-Dixon line between "serious artists" and nutless rockers, it seemed all that fancy schoolin' had a way of replacing passion with polish, and there was never any DMZ between the two. So, along comes Ben Graves with an MFA (awarded not one but two scholarships from you-know-where and doubling down on our tried-and-true theorem), roots rock ambitions, and a sharp little CD that manages to impress as much as it grates.

Things begin with the appalling double thud of "You Can Feel It" and "Ballerina," which, despite clawing for witty phrases, comes off as Dave Matthews in Lite Syrup — half the sugar, all those clever moon/June rhymes! Add to that the title track with authentic gospel yeller, and the smell of disaster is almost overwhelming.

Then along comes the Beatle buzz of "Another Rainy Monday" and the cool jazz of "The City Caught Me in Its Arms," and asses pull themselves from the fire. Graves twists the amp up to six for a stab at Michael Penn with "Hitchhiking," then straps on the sax for the inspired "Second Story Window." Which is fitting, as he spends the entire second half of the album talking us off the ledge. (John O'Neill)

## New Granada

... goes home (demo CD)

Every music scene needs its gutter dwellers — those ugly, unsettling little bruisees who aspire for nothing more than teetering on the edge between out of control and almost tuneful. And New Granada is just that band, especially if words like "abrasive," "noise," and "junk" are terms you associate with good music. Crawling out of the same sludge that has already spawned a long line of infantile crap — the Troggs, Pussy Galore, Killdozer, Gories — New Granada continues the noble lineage of unvarnished perfection. Assuming that your chief requisite for greatness begins with all the band members stopping what mostly sounds like the same song at the same time, this might be the one you've waited for. And, while these guys are anything but geniuses, it wouldn't be a reach to say that ... goes home ranks as one of the finer local moments to be magnetized to tape within the past year. Eight songs, a handful of chords, and one basic theme: driving willy-nilly from the count-off till the whole mess comes stumbling across the finish line some three minutes later. With strangled guitar riffs, pants-on-fire vocal caterwauling, and a beat that sounds like one continual half-assed drumroll, this outfit is not for those who demand more than an occasional shred of melody — or, say, professionalism — from a band. Otherwise, step on down to revel in the moment. No refund. (O'Neill)

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## age grooves



### Elysian Fields *Queen of the Meadow* (Jetset)

Slinky noir melodies have been worked nearly to death by legions of pseudosophisticates, but Elysian Fields make them sound startling again. The New York band's languid, sexy, sinister new record is an intoxicating brew of breathy, jaded female vocals, decadent lyrics and twisty, insinuating tunes. It borrows from many different periods — '30s cabaret, whirling '60s psychedelia, '80s Goth, and '90s neolounge — to create a coherent, eerily beautiful sound, one that never seems like cheap pastiche.

Tracks like "Bayonne" move at a narcotic crawl, with vocalist Jennifer Charles unfurling her elliptical lyrics over spare organ chords and quiet but edgy guitars. Her words have a predawn, through-the-looking-glass vibe: "By the time I reach tomorrow/I won't be me any way," she sings. Elsewhere, she plays the vamp, singing, "On the verge dear, as we merge dear/Now we're flying/Sacred balling so enthralling" over the enticing guitar hooks and vaguely macabre Farfisa on "Bend Your Mind."

If the Elysian Fields weren't quite so skillful, their self-conscious, other-worldly darkness might seem overblown. On "Rope of Weeds," Charles sings, "The most comely bloodless breasts/A distant look was

frozen in her eyes/A fiend possessed my soul/As I helped her to disrobe." But her smoky voice renders such Anne Rice fantasies convincing: velvet soft as her singing is, there's a tall-tale swagger in it that recalls Tom Waits. Still, the band are at their best on the one song whose words they didn't write. The standout track on "Queen of the Meadow" is "Dream within a Dream," a lovingly crooned recitation of an Edgar Allen Poe text accompanied by strings and piano that give it the feel of an old standard being performed in a David Lynch film. (Michelle Goldberg)

### Last Forever

*Trainfare Home* (Nonesuch)

Last Forever is the brainchild of recovering avant-garde composer Dick Connette. The keyboard player and percussionist voraciously consumes and digests source material (including Harry Smith's *Anthology of American Folk Music*), gets it in his blood, and then taps a vein to come up with new words and music possessed by the spirit of the old. To help him bring life to this peculiar brand of conceptual folk music, Connette recruited vocalist Sonya Cohen, whose bloodline — she's granddaughter of musicologist Charles Seeger and composer Ruth Crawford Seeger, niece of Pete and Mike Seeger, and daughter of John Cohen of the New Lost City Ramblers — fated her for the job. She is blessed with a guileless ability to sing in pure, uncluttered tones, subduing her emotional urgency with unhurried phrasing.

On *Trainfare Home*, the follow-up to 1997's self-titled debut, Cohen and Connette (spinnet, harmonium, piano, organ, drums, hand claps, foot stomps) are joined on various tracks by guitarist-mandolinist Kevin Kuhn, hammer dulcimer player Bill Ruyle, cellist Erik Friedlander, bassists Lindsey Horner and Greg Cohen, and a va-

riety of other guests on guitars, strings, saxophones, and brass. Despite the copious credits, reflecting Connette's belief that a song is not finished until it's been arranged, the sound remains spare and spacious.

Music hounds might detect echoes of Van Dyke Parks, the Byrds, the Roches, and the like-minded Robin Holcomb, but the telling influences run to old lullabies, jug-band tunes, gospel songs, Appalachian and prison-field recordings, Leadbelly, Washington Phillips, Cannon's Jug Stompers, Furry Lewis, and Mississippi John Hurt. Song-stories are populated by such characters as Diamond Joe, Casey Jones, Alexander Selkirk (the real-life inspiration for Robinson Crusoe), and, closing the album with a dollop of Victorian-parlor doo-wop, the Duke of Earl. And if Cohen's silvery voice insinuates any of them into your nervous system, they won't be leaving for a while. (Derk Richardson)

### Various artists

*Abstract Lounge III* (Nite Grooves)

Seems like every other compilation CD has at least one of the following words in the title: "lounge," "abstract," or "jazz." So I was a little skeptical when I got this one; still, it was from Nite Grooves, who are known for delivering the aural goods. I gave it a listen, and two weeks later, it's still in my stereo, pumping out enough fat beats and jazzy riffs to make my baby daughter feel it, compelling her to nod her head and wave her arms. Needless to say, her dad is digging it too, shamelessly turning the living room into a playground for foolish moves fit only for *Solid Gold*.

A brand-new cut from Chris Brann's Ananda Project kicks things off with a classy bang. With smooth-as-glass synths, tweaked bird chirps, and expertly programmed percussion, "El Rio de los sueños" has more of a Latin feel than the recent Ananda Project full-length does. Things get funky with Yukihiro Fukitomi's "I Am," which features some purported NYC beat poetry mixed seamlessly into chunky keyboards and breaks.

Although there are classic four-on-the-floor tracks, Frankie Feliciano plays with house tradition on "Wonderland (Broken Down Mix)," and Harry "Choo Choo" Romero completely explodes the expected with the Choo Choo Anthem Mix of "Mongobonix." This one starts out so broken, choppy, and funky up that you wonder how he's going to pull it together into something danceable. But he does, commanding your body to shuffle to the beat, then flipping it just as you find your groove, only to bring it back home, stronger than ever.

"Mongobonix" in particular makes one appreciate the pauses between songs. Most DJs probably will skip its stuttering beginning, choosing to mix it in once it has gathered steam. But, like all of the joints on this CD, it deserves to be heard in its full glory, from start to finish. (Peter Nicholson)

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### The Brand New Heavies

*Trunk Funk Classics 1991-2000*  
 (Rhino)

Though us locals know that groove-based licks, funky beats, and hip-hop rhythms were mixed into the most potent musical elixirs by Bay Area bands in blenders like Cafe du Nord and the Elbo Room back in the day, we'd be trippin' if we didn't give it up for the Heavies, one of the funkiest outfits to emerge from the London acid jazz scene's heyday. Undeniably brash, the Heavies created an exuberant, sweaty-smooth sound, providing respite from the Quiet Storm malaise plaguing R&B throughout the late '80s. With the luscious vocals of American N'dea Davenport atop the buoyant grooves, the foursome cranked out three superb albums: their ebullient self-titled debut released in 1991, an auspicious excursion into hip-hop on 1992's *Heavy Rhyme Experience: Vol. 1*,

and 1994's *Brother Sister*, undeniably the group's strongest release to date.

All the sauciest spins from these recordings turn up here, including the high-spirited romp of "Soul Flower" (featuring a euphoric Pharcyde on vocals), the sumptuous reverie of "Dream on Dreamer," and the hip-grinding rhythms of "Have a Good Time." It isn't quite Bootsy or Sly, but the Heavies provided the beats folks were jonesin' for at the time, recasting old-school, in-the-pocket grooves in fresh musical scenarios. It's all aged remarkably well, and though latter tracks featuring Siedah Garrett and Carleen Anderson (the vocalists who took over after Davenport left the band in 1995) aren't as satisfying, the compilation's only new track, "Saturday Nite" (featuring rapper Mos Def), offers up a superfine bounce, providing hope that the Heavies might be brand new once more. (Sylvia W. Chan)

**2nd Time Around**



**Various artists**  
(mixed by DJ Mauricio)  
*Nude Dimensions Vol. 2*  
(Naked Music)

This latest mix CD from the S.F.- and NYC-based Naked Music label takes listeners to the smoothest realms of deep, sexy house. There's nothing rough or jarring here; it's all about tightly produced melodies, solid beats, strings, and poignant soul vocals. S.F.'s own DJ Mauricio Aviles blends a flawless, emotionally charged mix with tracks from the Naked catalog and beyond. Naked poster boy Miguel Migs contributes several uplifting tracks, the otherworldly Lovebird's "The Limit" pulses the richest, and Sirus's "Big Ben" bumps with exquisite Latin rhythms and distinctive jazz chords. The mix is perfect for the sophisticated dance floor, but its mellow temperament and yummy sleaze factor makes this compilation better geared toward getting completely naked with a group of players in a champagne hot tub. Here's to more Naked tunes for hip perverts in 2001. (Amanda Nowinski)

**Barbara Higbie**  
*Variations on a Happy Ending*  
(Slowbaby)

Known for playing in the fondly recalled Montreux, as well as her continuing work with Teresa Trull, Barbara Higbie lets her unabashedly romantic, gleeful, cinematic, and contemplative piano style speak entirely for itself. Brazilian genius Egberto Gismonti ("Palhaco," "Marcatu") and folk icon Joni Mitchell ("Rainy Night House") crop up in the only covers among these harmonically rich 11 tracks. So do Africa ("Kora Dreams"), Terry Riley and Vince Guaraldi ("Charlie Riley"), and French film imagery (the title tune). "Asleep in My Arms" and "True Story" provide soundtracks for falling in love, as the classically adept Higbie makes the grand piano sing in resonance with her own heart strings. You can order the album from [www.barbarahigbie.com](http://www.barbarahigbie.com). Barbara Higbie performs Sat/2, Freight and Salvage, Berk. (510) 548-1761. (Derk Richardson)

**Five Deez**  
*Secret Agent Number 005 EP*  
(Dimensia)

Cincinnati's Five Deez is that rarest of occurrences: a pair of producers as proficient on the microphone as they are behind the boards. *Secret Agent Number 005* is a snapshot of Pase Rock and Fat Jon the Ample Soul Physician's excellent first two 12-inches — seven casually psychedelic tracks full of echoing sound bites and buttery bass lines. For example, "Blue Light Special" opens with a heady flurry of high-hat drum patterns cooked up by guest producer J. Rawls before settling into a blissful groove; "The Rock Rehab" finds the two rapping over a beatbox flipped by Fat Jon to hit like old-school boom bap. As their name — shorthand for five dimensions — implies, Five Deez excel at rearranging the cliché into the exceptional. (Mosi Reeves)

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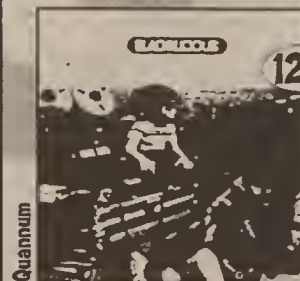
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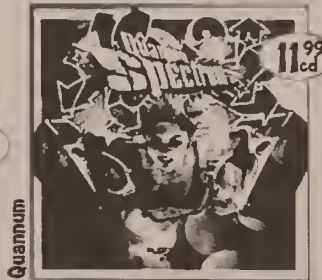
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## full circle

by peter nicholson

# The first 10

Ubiquity Records — which is celebrating its 10th anniversary — has always been about the music. Despite a somewhat deserved reputation as a group of people who know a little too much about music, the label isn't out to gather glory for itself; it just wants you to listen to the tunes.

Ubiquity first appeared on my radar during visits to the Groove Merchant, one of the few stores that was stocking the downtempo tunes I was looking for back in the early '90s. I already owned more than enough James Taylor Quartet albums when I picked up a copy of *Vibes Alive* on Groove Merchant's own Luv n' Haight label. It stuck to my turntable like glue, the syncopated, funky rhythms and jazzy vibes picking out a new dance sound that I'd previously only found on English and European labels. It almost sounded like it could be a rare groove, hidden in the vault until the current mania for jazz-funk dance raised it from the dead. But there was something very new about the sound, a certain balance and focus.

I realized something was building when a friend of mine who programmed hip-hop for a college radio station in southern California started raving about two new discs he'd picked up, one by a fellow named Greyboy and the other a compilation called *Home Cookin'*. Both were full of raw, fresh beats, and while Greyboy mined one particular vein of the funk, the other kept moving, revealing a wealth of talent that was growing on the West Coast.

Ubiquity managed to survive being dubbed the "kings of acid jazz," following the massive success of Greyboy's *Freestylin'* and the subsequent fall from grace of acid jazz as the scene searched for the next big thing. It went in new directions in releases by the East Coast left-field electronic team of Wally and Swingsett and the San Francisco-based Bugs. These were not as easily pigeonholed as some of Ubiquity's earlier releases, and they showed that music with an experimental attitude could also keep the funk flowing and the groove going.

In recent years, the label appears to have hit its stride with the *New Latinaires* series. As dance music has grown more open to jazz moods spiced with Latin and African flavors, the *New Latinaires* series has led the way along with like-minded producers such as François Kevorkian and Joe Clausell of Body and Soul fame. Carl Craig's vision of the future in his remix of Jonny Blas's "Picadillo," the Latin house jam of Snowboy's "Casa Forte," the no-categories eclecticism of Quorum's "Espacio" — it's impossible to cram these songs into one genre, but their jazz sensibilities, pulsing percussion, and unstoppable rhythmic flow tie them together.

One track in particular, from the second *New Latinaires* full-length, lodged itself in my mind. P'taah's "Flying High" is a smooth jewel that breaks beats into glittering shards, each start-and-stop fragment punctuating an ebb and flow of otherworldly synths. Some of y'all might know Southern boy Chris Brann from his smashing house work as part of Wamdue Kids and the Ananda Project, but his P'taah project definitely charts new sonic territory. Pieces such as "Million Miles" and "Apricot" from the *Compressed Light* album clock rhythms and abstractions that leave me still finding new treats as I wear down my second copy. For all the dodgy music that touts itself as "abstrakt futur jaz," P'taah truly flips the script with trickling, tripping drum lines holding up sparkling, crystalline sounds you won't find anywhere else.

For the most part, I've been able to pick up any release on Ubiquity and be more than satisfied with what I take home — although the recent album by Puracane is an exception. Though pains have been taken to distinguish them from yet another Portishead, Massive Attack, girl-singer-plus-trip-hop-band, I'm hard-pressed to hear anything new. Maybe the fact that they recently opened for Sting and Duran Duran (??) should have been warning enough, but mainstream success does not necessarily rule out talent.

One hopes this was merely a misstep and not a reach for commercial success at the cost of integrity — I've never had the feeling that the top 40 is the goal. "We may never have a song on MTV," Ubiquity's Andrew Jervis says, "but we don't think that Joe Public is stupid. Really, we just put out music we like."

In the past 10 years, Ubiquity's profile has risen, and the label has maintained a reputation as a purveyor of quality music. Now it is solidly established as a label that delivers cutting-edge dance-floor fillers and mind-blowing arm-chair excursions alike, without being tied down to a specific sound. We'll see what lies ahead. ♦

Ubiquity celebrates a decade of eclectic urban music with Puracane P'taah, Dave Pike and the Cubpop All-Stars, and others, Thurs/30, 9 p.m., Bimbo's 365 Club, 1025 Columbus, S.F., \$15. (415) 474-0365.

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A Literary Supplement

# Lit

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## Gift Books 2000

Kill your list with the new crop of gorgeous coffee-table books (p. 5)

Plus: Cities in transition: gentrification, the neighborhood, and you (p. 8)



# A CLEAN WELL-LIGHTED PLACE FOR BOOKS

## December Events



### Al Martinez

Monday, December 4 at  
7:30 pm

*The Last City Room*, the new novel of longtime *Los Angeles Times* columnist Al Martinez, pays tribute

to the end of a journalistic era. With an insider's knowledge and a sharp ear for dialogue, Martinez depicts the declines of the fictional *San Francisco Herald*—where hardboiled journalists were known to die at their desks—during the turbulent '60s.



### Paul H. Ray and Sherry Ruth Anderson

Tuesday, December 5 at  
7:30 pm

*The Cultural Creatives: How 50,000,000 People Are*

*Changing the World* documents a new value-based subculture that has quietly revolutionized American life. They care deeply about our relationships with each other and the earth. Local husband and wife Ph.D.'s, Paul H. Ray and Sherry Ruth Anderson, have tracked this growing population and offer us a hopeful vision of the future.



### Judith Taylor

Thursday, December 7 at  
7:30 pm

*The Olive in California: History of an Immigrant Tree* by Dr. Judith Taylor traces

the path of this sturdy, life-giving tree as it developed into a California agricultural phenomenon. This meticulously researched and beautifully illustrated volume will appeal to food, gardening, and history lovers alike.



### Cameron Tuttle

Monday, December 11 at  
7:30 pm

San Francisco writer Cameron Tuttle follows up her fabulous *The Bad Girl's Guide to the Open Road* with

the more expansive but still-so-sassy, *The Bad Girl's Guide to Getting What You Want*. And she wants you to join us as she dishes out advice-with-attitude about everything—including what to do with those old bridesmaid dresses still lurking in the back of your closet.

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### Made in California: Art, Image, and Identity, 1900-2000

BY STEPHANIE BARRON, SHERI BERNSTEIN, AND  
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The frontier, the cutting edge, the place where culture evolves. California has long been the birthplace for hot new ideas. Published to coincide with LACMA's monumental exhibition, this expansive volume charts the dynamic relationship between the arts and popular conceptions of California during the last century. Includes 400 color images. Regularly \$65 cloth/\$35 paper. Sale price \$52 cloth/\$28 paper.



### Roadside America: The Automobile and the American Dream

BY LUCINDA LEWIS  
Take an armchair spin with America's classic icons of the road. Along the way enjoy the most nostalgic views of neon-drenched diners, old gas stations, drive-ins, and vistas that made

the American road-trip unique.  
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### Havana: History and Architecture of a Romantic City

BY MARIA LUISA LOBO MONTALVO  
Montalvo presents the architecture and history of Havana—part of which has been declared a UNESCO World Heritage Site—with an engaging text and 400 color illustrations.

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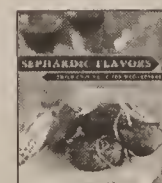


### Klimt's Women

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His dazzling, original vision still excites us. Although Klimt is known for his paintings of women, this gorgeous book is the first survey of his approach to the female form.

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### In Her Hands: Craftswomen Changing the World

BY PAOLA GIANTURCO AND TOBY TUTTLE  
FOREWORD BY ALICE WALKER

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### Eiko On Stage

BY EIKO ISHIOKA  
FOREWORD BY FRANCIS FORD COPPOLA

Words pale when describing the work of this ultra-talented designer and art director. She has won acclaim and awards in film, theatre, advertising, books, and product design. This book focuses on her work for the stage and screen over the past 20 years. Regularly \$90. Sale price \$72.



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INTRODUCTION BY DEEPAK CHOPRA

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#### December 2 with Margaret

*The Master and the Margarita* by Mikhail Bulgakov. (Vintage edition)

Please join us again after the holidays on January 13 for our next Saturday Morning Book Group.



# PROSE AND CONS

By JENNIFER JOSEPH

‘Ugh, this election has been the worst,’ I said to my mother on the phone. “No,” she replied, “Nineteen sixty-eight was the worst. First came the assassinations of Martin Luther King and Bobby Kennedy, and then the truly evil Richard Nixon got elected. I had just turned 30. We were stunned and in a state of shock the day after the election. We were sure the world was going to end.”

But the world didn't end, and people haven't gotten any smarter, and the Republicans still reek. So rather than bumming heavily while getting sucked into the miasma of American politics, here are some substantial books that will sharpen the edges of your mind that may have been blunted by the recent presidential nonelection.

**Sex, Drugs and the Twinkie Murders**, by Paul Krassner. Everyone under the age of 40 with leftist political leanings needs to read Paul Krassner's hilarious yet pointed collection of essays. Editor and publisher of the *Realist* since the 1950s, Krassner is like the Forrest Gump of the Left: he was everywhere and knew everyone from Lenny Bruce to Timothy Leary. And while lots of people participated in the '60s protests, drugs, and counterculture, Krassner has kept it together enough to write succinctly about his experiences. This 42-piece tome contains essays that originally appeared in a dozen different magazines as disparate as the *Nation* and *Penthouse Forum*. Krassner's at his best when he connects the dots with conspiracy theories involving Patty Hearst's kidnapping (was the Symbionese Liberation Army really a phony FBI infiltration creation gone awry? did Patty Hearst plan her own kidnapping?), as in “The Parts Left out of the Patty Hearst Trial,” and when he explores political assassinations, including Robert Kennedy's (“Who Killed Bobby Kennedy?”) and those committed by S.F. supervisor Dan White (“The Case of the Twinkie Murders”), whose trial Krassner covered for the *Bay Guardian* in 1979. His engaging pieces on countercultural icons Allen Ginsberg, Terence McKenna, and Abbie Hoffman's wife Anita are all written with heartfelt affection and a loving sense of humor. Along with the countercultural and political writings, Krassner recounts amusing visits to a neopagan festival, Amsterdam's cannabis competition, a swingers' convention, and a pornography conference where he can't tell the professors from the porn stars. The least interesting

pieces are the ones that satirize a single pop culture subject, as in “The Missing Episode of *Seinfeld*” and “The Memoirs of Monica Lewinsky,” which might have held significance at the moment they were written but now seem trivial and not very funny. Overall, though, reading this substantial, opinionated book does restore one's wackier side of leftist perspective, without any rhetoric or dogmatic bullshit, and so is highly recommended. 362 pages. \$19.99. Published by Loompanics Unlimited, P.O. Box 1197, Port Townsend, WA 98368.

**Meat Won't Pay My Light Bill**, by Kurt Eisenlohr. While Paul Krassner offers a perspective steeped in '60s-style counterculturalism, Kurt Eisenlohr is 100 percent focused on the present. In his debut novel Eisenlohr pens a highly readable and very entertaining tale of Lupus Totten, an absolute fuck-up. Ditched by his beloved girlfriend for sleeping with someone else, he moves back into his crazy, soap opera-lovin' mother's house, where he lives in the spider-infested attic. Working at a lousy, low-paying job as the meat stocker guy at a local grocery store, Totten decides to take on a second job bartending at a nearby dive. He's trying to make enough money to move back to Chicago, where he will convince his ex-girlfriend to take him back. Totten also paints and sells his work at an art gallery, but his somewhat successful art career seems meaningless to him. In a very 2000 kind of way, Lupus Totten is totally self-absorbed and lives very much in the moment. While he slowly lurches toward his ultimate goal, most of the time he is either drunk or hungover, and getting into or out of some kind of trouble as a result of his inebriation. Eisenlohr's writing is smooth and infused with a wry sense of humor, evident in his main character's smart and cranky attitude. The other characters inhabiting this book are equally well conceived, and the narrative moves along swimmingly. The novel's only subpar moments occur at the beginning and end of the book. The opening two-page chapter, “New Beginnings,” is supposed to be like a prologue (or something) but has nothing to do with the narrative and is just kind of gross. The ending is equally puzzling: While it makes logical sense, it doesn't have any impact. The book just sort of ends, without emotional closure, which is a common flaw of first novels. These are minor complaints in the full scope of the novel, which was a ton o' fun to read. 240 pages. \$13.95. Published by Future Tense Books, P.O. Box 42416, Portland, OR 97242. ❖

Jennifer Joseph is the editor and publisher of *Monic D Press* books.

## lit.

Dante Gabriel Rossetti  
Buried all of his libretti,  
Thought the matter over — then  
Went and dug them up again.  
Dorothy Parker

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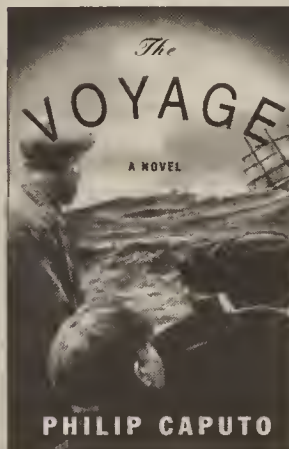
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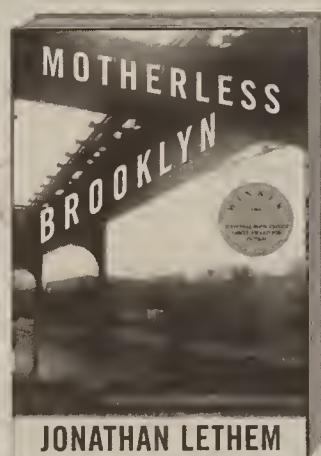


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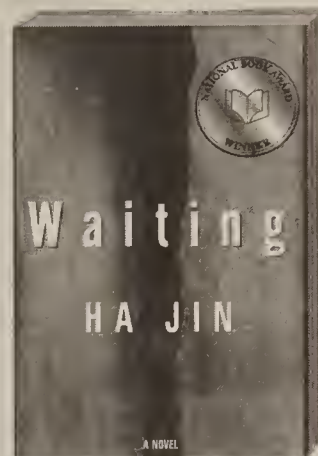
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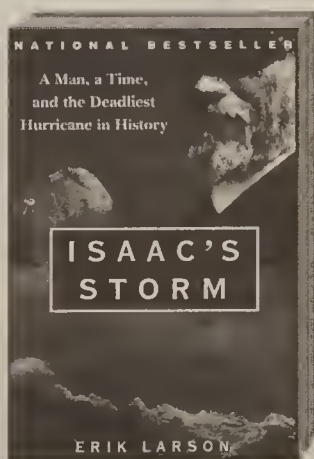
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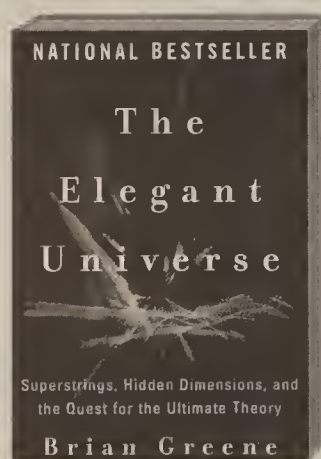
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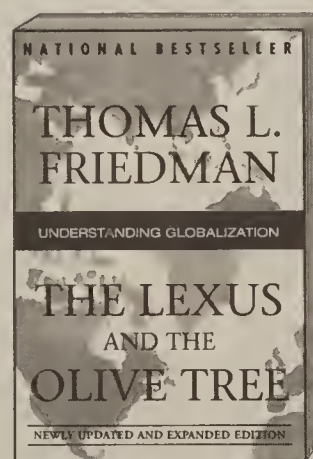
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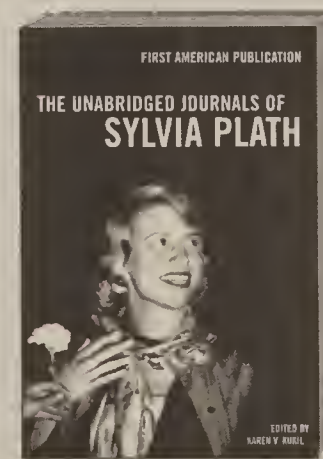
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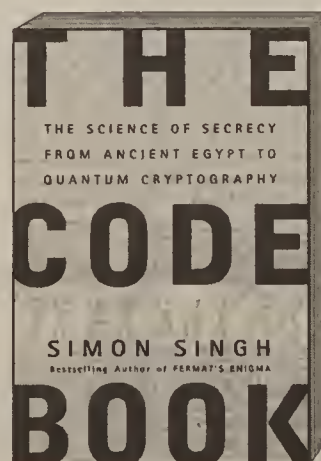
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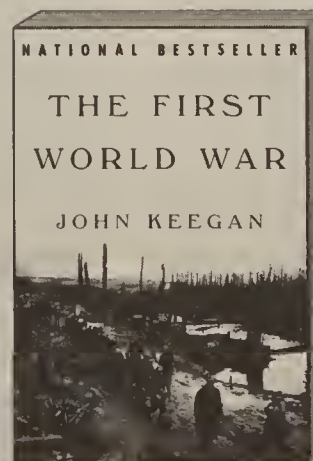
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# PRESENT AND ACCOUNTED FOR

With these coffee-table books, giving well is the best revenge

BY GLEN HELFAND

There's a sense of liberation that enters book shopping this time of year. All of a sudden, under the auspices of gift giving, we have permission to seriously consider those extravagant volumes that appease a collecting obsession (Beanie Babies, for instance), a sensibility, or just might make that recently acquired mid-century modern coffee table look that much more fabulous. These are the picture books of our youths grown up to address adult interests like sex, fashion, money, computers, designer flourishes, or the conflation of them all. Those are some of the themes addressed in this selective overview of publishers' confections gracing the shelves of your finer bookseller.

For the consumeristically conflicted, there is *Brand.New* (Princeton University Press, 224 pages, \$49.50), a collection of smart essays on how and why our culture is obsessed by brand-name goods. The surprise is that it's also a coffee-table book, whose essays are accompanied by 200 color plates of brands, stores, signs, and other examples of commercialism that look good enough to eat. You can hardly tear your eyes away from images like the double-page spread showing an endless line of Wal-Mart-emblazoned boxcars rolling across the plains, or the picture of a 60-foot-long billboard advertising Budweiser in China. With articles by the marketers themselves as well as a whole section on resistance, *Brand.New* is a source-book for consumer culture.

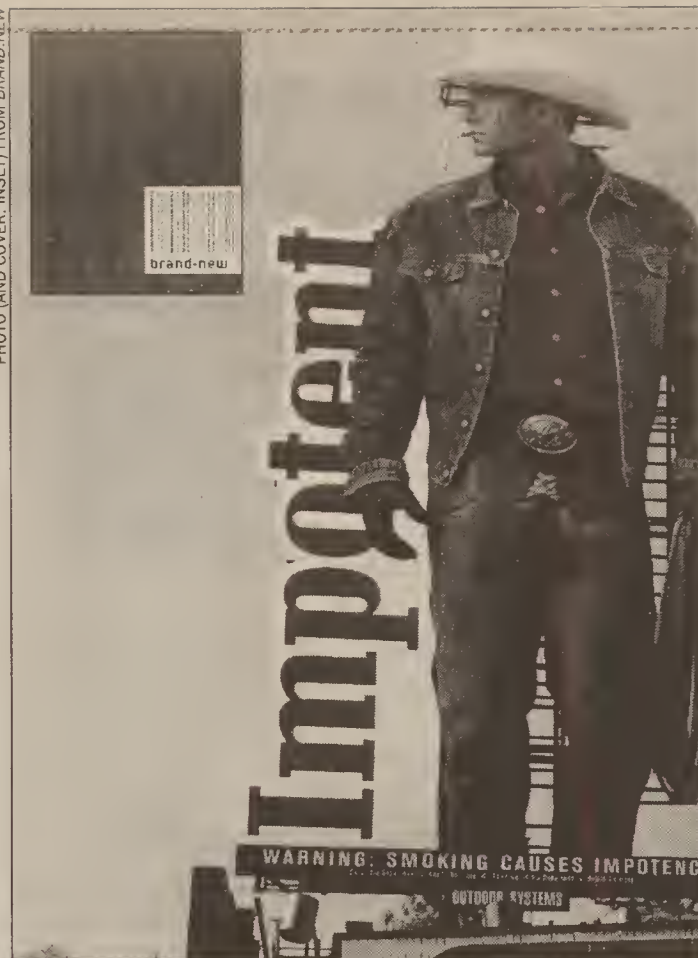
High fashion collides with computers in *The Impossible Image: Fashion Photography in the Digital Age* (Phaidon, 192 pages, \$39.95), a crisp, if slightly snooty compilation of edgy, tech-savvy magazine spreads. It posits a group of well-known fashion photographers in Dr. Frankenstein mode, using their computers to piece together perfect (sometimes grotesque) bodies and hyperreal settings. The image makers — noted photographers such as Vincent Peters, Nick Knight, and the collaborative team Inez van Lamsweerde and Vinoodh Matadin, among them — employ programs that muck with scale, plot 3-D renderings of fabulous faces, or add decades' worth of wrinkles to those dewy young waifs.

In these pages, pixilated landscapes fuse with crisply rendered automatonlike models, a disaffected nude woman blows fire from her genitals, and an invisible couple, their flesh transparent in their fetishy designer clothes,

engage in kinky sex. In the book's heavily art directed, attention-grabbing universe, most often it's the odd quality of light that signals digital manipulation. Skin shines and buildings glow in glamorous ways they never do in real life. Critics complain that the fashion industry creates false conceptions of what bodies look like, but here there's no pretense; the artifice is amped up to the max. We've entered a pure fantasy world.

There's a much drier, more analytical tone to the heady *How You Look at It* (DAP, 544 pages, \$55), a Yellow Pages-size volume that looks at a century's worth of photography from a current curatorial perspective. In this book, a catalog for a major German museum exhibition, more than 400 images by 20th-century master photographers, and some equally seminal painters are grouped not by eras but by themes and aesthetic interests. In the most cross-disciplinary chapter, you'll encounter a very unified vision of a developing urban America in pictures by Walker Evans, Edward Hopper, Andy Warhol, Jasper Johns, Robert Frank, and Mark Rothko. This kind of presentation strategy has been popping up in permanent collection shows at major museums — MOMA in New York, the recently opened Tate Modern in London — and it works quite well in book form. As edited by curators Thomas Weski and Heinz Liesbrock, the collection leans toward city images and serial imagery, and the essays are brainy in an inimitable European way. Beyond the organizational trope, this coffee-table book with substance also serves quite nicely as a collection of really great pictures.

The vintage photo realm is well served this season by books packed with sexy old pictures. Kevin Bentley's *Sailor: Vintage Photos of a Masculine Icon* (Council Oak Books, 112 pages, \$24.95), for example, is a look at seafaring guys taken from the San Francisco-based author's collection of vintage anonymous photographs. It's a sepia-toned, all-male world where guys swab the deck, cruise the ports, and engage in affectionate camaraderie during shore leave. The images, arranged scrapbook style, are less about the horrors of sea battle than the buddy mystique of the lifestyle. While it offers definite homoerotic appeal, and perhaps fashion inspiration to the house of Abercrombie and Fitch, this endearing volume also serves as a fascinating, historical look at



Dead man walking: Brand.New explores how and why our culture is obsessed by brand-name goods.

the psyche of the American male, which looks surprisingly vulnerable when seen in this current age of gender-role revisionism.

There's also some warm, dude-centric retro action to be found in *Tom Blake: Surfing 1922-1932* (T. Adler Books, 68 pages, \$35), an idyllic look at everyone's favorite water sport in days long before the concept of extreme hit the waves. The photographs by Tom Blake, a strapping early-20th-century surfer, movie stunt double, and photographer (who invented one of the first underwater cameras to capture the action), brought widespread attention to the sport when his pictures were published in places such as *National Geographic*. The photographs, mostly taken in annex-era Hawaii, depict an idyllic beach-blanket Babylon of pristine sands, palm trees, long boards, and legendary surfers seen in varying states of beach undress.

There are scads of very naked people in *Peek: Photographs from the Kinsey Institute* (Arena Editions, 160 pages, \$60), an engrossing look into the "research" archives of the notorious Kinsey Institute of sexology. It's not surprising to learn that the Kinsey Institute, the research operation that opened the door on America's erotic life back in the late 1940s, would have a collection of photographs. What is surprising is the stylistic range, the artfulness, and the strange predilections that are depicted. The authors sifted through an archive of 75,000 images to create

this distilled collection of 125 mostly vintage black-and-white or sepia-toned images. They cover a lot of sexual bases: straight, gay, solo, group, kinky, and vanilla. A few are clinical, such as an Eadweard Muybridge-like motion study of a masturbating man (taken in 1997) or zoom views of genitalia, while others are overtly arty, taken by such noted photographers as Judy Dater, Wilhelm von Gloeden, and George Platt Lynes. Still others come from the realm of Betty Page pinups, nudist rags (there's a wonderful snap of a bespectacled woman who's tending the barbecue buck nekkid), or amateur hardcore from days gone by.

"Fantasy, of course, is at the heart of sexual imagery, although the content and boundaries are often unavailable to the uninitiated," writes curator and critic Carol Squiers in *Peek's* illuminating introduction. You can understand then that the pictures offer evidence of the limitless range of sexual possibility. There are some rather peculiar activities seen here; many of the limbo-twisting poses are more dumbfounding than erotic. Of course, these are among the most memorable in the book. Just try to forget the surreal image of five women with extremely long hair sitting on a bench. Seen from behind, they resemble a congregation of Cousin Its. Or the eccentric image of a 1940s-era dominatrix whupping a stuffed toy Scotty dog (in a leather collar). There's an equally curious old German photo of a bunch of naked, somewhat ordinary men

posing as caryatids holding up the architecture. It's actually rather sweet, as is much of this consistently entertaining volume.

It's interesting to imagine what might have caught Dr. Kinsey's eye in the edgier *Nerve/The New Nude* (Chronicle, 168 pages, \$35), a brash book of work by contemporary photographers who deal in erotically charged images. Genevieve Field, cofounder and picture editor of the sexually and photographically aware Web site Nerve, is attracted to bold, polysexual images that frequently involve performance art-like activities. Taryn Simon, for example, makes lusciously colorful self-portraits in sexual situations, while Chuck Samuels re-creates famous photographs of female nudes with a naked man, lending a postdated gender balance to photo history. Field comes up with a good mix of photographers that includes well-known names — fashion-art crossover Wolfgang Tillmans, photo diarist Nan Goldin, and Andres Serrano, who is represented with examples from his pervy "History of Sex" series — along with young, up-and-coming artists and documenters of the sexual underground (San Francisco's own Charles Gatewood). It's also a refreshingly equal opportunity in the full-frontal department.

While you may not see images of actual flesh in the work of precocious painter-printmaker-conceptualist Ed Ruscha, he makes sexy stuff in a sly, clever sort of way. Arguably L.A.'s most enduring contemporary artist — he made a name for himself with 1960s pop and has continued to make fresh, relevant work ever since — Ruscha is currently the subject of a traveling retrospective and the well-illustrated accompanying catalog, *Ed Ruscha* (Scalo, 192 pages, \$45). Along with some insightful, readable essays on the artist's work, you'll find reproductions of his early-'60s paintings of gas stations, the Spam logo, non sequitur phrases spelled out in oozing juice, and the iconic *Los Angeles County Museum on Fire*. There are also representations of Ruscha's delightfully deadpan typology books, such as the self-explanatory *Every Building on the Sunset Strip* (1966), as well as plenty of examples of his recent paintings inspired by the film industry and the legendary street names of Hollywood.

The perennial fascination with that So-Cal mecca, it seems, has spawned quite a few titles this season. For those with architectural leanings, Gloria Koenig's *Iconic LA* (Balcony Press, 120 pages, \$29.95) offers tales and black-and-white pictures pertaining to a baker's dozen of that town's most memorable buildings, the Hollywood Bowl, Grauman's Chinese Theater, and the Getty Center, among them. Part guidebook, part urban history, *Iconic* includes compact

Continued on page 6



## MODERN TIMES BOOKSTORE

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Poetry Reading for  
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From page 5

entries that reveal as much about the architectural details — like the fact that Pierre Koenig's glassed-in modernist masterpiece Case Study House #22 was assembled in a single day — as they do about the people behind them. Who knew that Paul Williams, the architect who designed the space-age Theme Building at LAX, was African American? The book has the breezy quality of a Hollywood bio, with the buildings as stars.

There's a more sobering quality to renowned landscape photographer Robert Adams's pictures of the L.A. Basin taken between 1978 and 1983. Published in book form by San Francisco's Fraenkel Gallery (with New York's Matthew Marks Gallery) as *California: Views by Robert Adams of the Los Angeles Basin, 1978-1983* (Fraenkel/Marks, unpaginated, \$45), the pictures detail the drearier edges of the megalopolis — Redlands, San Bernardino, and Riverside — places where those of modest income can still afford to buy property. Adams is an avowed environmentalist, but his black-and-white pictures aren't overtly politicized. He turns the effects of development — like bulldozed orchards, freeway construction, and roadkill on asphalt — into unexpected, subtle, visual poetry. (The text is equally poetic, with an essay by former poet laureate Robert Hass). It helps that smog, though corrosive to the lungs, has an artfully diffusing effect. Adams, however, knows how to handle the stuff. He rides the tension between rural beauty and edge-city ugliness and powerfully makes you consider the way we live.

Brash young photographer Dewey Nicks attempts the same, albeit in a more cynical manner, in *Kustom*, (Greybull Press, 160 pages, \$65) his extremely glossy, L.A.-centric photo book. In his case, the results are sensationalistic bonbons — colorful, sleazy, and irresistible. A fashion photographer by trade, Nicks here turns his attention on the notion of the personalized, that is, self-centered, aspects of contemporary life, training his camera on people who mold the world according to their specifications. So he shows us adult film stars with breast implants, hot-rodgers, excessive, Liberace-influenced interiors, and a legendary (and custom-tanned) Hollywood producer pictured in front of a boutique's worth of his prescription eyewear. *Kustom* is trashy, glamorous — the pages are so varnished you can see yourself in them — and very male in perspective. While it can be grating, it's also a frighteningly accurate picture of a culture awash in self-obsession, not to mention money.

The green stuff is the universally appealing subject of David Standish's entertaining and informative *The Art of Money* (Chronicle, 132 pages, \$19.95). Actually, this up-close historical and design look at international currency reveals that it's only in the United States that moolah is a dour olive color. The rest of the world



lavishes more vibrant visual and narrative care on their dinero. The author rightly argues that the design and images on money say something 'about the culture it comes from. He reveals that the Netherlander 50 guilder bill, emblazoned with a blossoming sunflower and a ghostly bee, won in his informal poll of Thomas Cook employees as the comeliest cash. Various chapters are devoted to recurrent motifs such as royalty (the ubiquitous Queen Elizabeth), nudity (the breast-baring Liberty on a French bill), animals, and just plain beautiful curlicue patterns. The section on the American dollar is more focused on history, economics, and the cultural narratives promoted in the vignettted etchings (Pocahontas's baptism, for example, was featured on one early greenback). The book has the welcome effect of urging us to look deeper into our wallets to ponder the design and historical worth of their contents.

If our money isn't exactly gorgeous, the sleek *American Contemporary Furniture* (Universe, 208 pages, \$35) convincingly asserts that our tables, chairs, bookcases, and wastebaskets are looking mighty handsome these days. The visually rich project offers plenty of representative proof that the current generation of American furniture designers are coming into its own. The earnest and sometimes lighthearted examples of modernist-inflected pieces are grouped regionally. New York, of course, is a focus — with nods to superstars like Karim Rashid, Maya Linn, and others — but S.F.-based coeditors Raul Cabra (whose graphic design studio created the eye-tickling look) and Dung Ngo wisely acknowledge how decentralization has affected the furniture design world. *American Contemporary Furniture* is notable for giving international props to a vital community of West Coast furniture makers, a good portion of them working in modest Bay Area workshops. The book's an extremely welcome showcase for designers such as Jeff Covey (whose cast aluminum stool graces the sets of a top-rated sitcom), Pablo Pardo, John Randolph, Jeff and Larissa Sand, and Bruce Tomb, who are among the core of San Francisco's vital and integrity-filled design community.

Handily, the book also includes a retail source guide, in case you're inspired to make even grander gift gestures. Go ahead — you, if not your loved ones, deserve it. ❖

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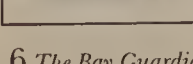
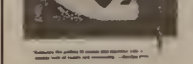
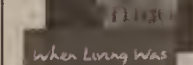
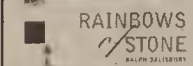
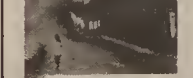
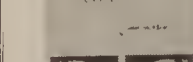
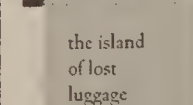
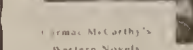
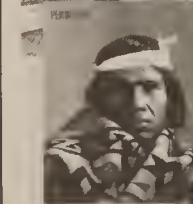
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## REVIEWS

# THE APPLE'S DISCARDS

*Benjamin Miller turns in a thorough history of garbage in New York City*

**FAT OF THE LAND: GARBAGE OF NEW YORK — THE LAST TWO HUNDRED YEARS.** By Benjamin Miller. Four Walls Eight Windows, 425 pages, \$18.

BY SARAH COLEMAN

On the street where I live in Manhattan, large black bags filled with garbage pile up on the sidewalk every night. In the summer a sickly smell of rotting food hangs in the air, a persistent and unwelcome guest. Sanitation trucks don't come often enough, and when they do, they leave behind them confetti trails of food and paper scraps.

Why can't New York City keep itself clean? According to Benjamin Miller in *Fat of the Land: Garbage of New York — The Last Two Hundred Years*, the problem is not a lack of efficiency. Instead, the problem's that different political interests have fought throughout the city's history to get a slice of what Miller calls "the biggest, densest, richest supply of refuse in the world, the Persian Gulf of Garbage."

*Fat of the Land* is a fascinating and deeply frustrating book. A work of very thorough scholarship, it's filled with engaging stories that end up, like refuse itself, getting sucked into a vast and overwhelming mass.

Miller begins by recalling the 1987 saga of the Mobro, a barge that stayed at sea for two months because nobody would accept its cargo of 3,206 tons of New York garbage. Lowell Harrelson, an Alabama businessperson who thought he could make a killing from garbage-generated methane, had chartered the barge. What Harrelson didn't count on was the reluctance of Southern ports to deal with New York's smelly discards. "The fruitless voyage ... put on prominent display a range of anxious attempts to control the chaos we seem to feel our refuse represents," Miller writes.

From there, we dive back to the early 19th century, as the author sheds light on the origins of garbage science. This section of the book is highly entertaining, revealing bizarre facts that have often ended up in the, er, trash bin of history. You'd probably have to be a little warped to devote your life to studying trash: Miller's early theorists include colorful characters like Parent-Duchatelet, a French doctor who hung meat in a closed chamber with different kinds of garbage, then ate the meat to prove that germs from the garbage hadn't

permeated it. Florence Nightingale makes an appearance here (she proved that lives could be saved through better hygiene in field hospitals), and we learn that Alfred Nobel might never have discovered nitroglycerine's potential if a French chemist hadn't combined two garbage-related products: soda ash and tallow.

It's interesting, too, when Miller turns to the early days of trash collection in New York, showing that corruption has always been present in the system. Given the profits inherent in waste removal, it's hardly surprising that backroom deals and mob contracts have always been a part of its history. Shadiness in New York started as early as the 1850s, when city inspector Alfred W. White began regulating the city's foul-smelling bone-boiling shops, only to find that the buttons, pigment, fertilizer, and tallow they produced represented an irresistible source of income. (He then became a secret partner in the city's first garbage cartel.) This trajectory can be followed through to the 1940s, when parks commissioner Robert Moses made an unkosher deal that allowed him to realize his beloved West Shore Expressway in exchange for approving Staten Island's infamous Fresh Kills landfill, an eyesore that soon became the biggest man-made object on the planet.

As the former director of policy planning for the New York City Department of Sanitation, Miller knows his grimy stuff. Ultimately, though, this advantage turns out to be the book's shortcoming. Chapters that follow the twists and turns of the last few decades are so turgidly written that even policy wonks will find them tough going. Theoretically it should be interesting to read about battles behind Brooklyn's Navy Yards incinerator, a political football that, among other things, inspired Ralph Nader to set up the Public Interest Research Groups that would mount aggressive campaigns against environmental pollution. But Miller's exhaustive knowledge here leads him to suffocate his story lines with detail.

However, the book does prove an interesting thesis. As Miller writes in his introduction, garbage "has played crucial, if largely unseen roles in determining some of the most basic features of our physical environment ... our transportation systems, our land-use patterns, our land itself." Garbage as politics, politics as garbage: there's a rich vein of irony here, and it's too bad that it often gets buried. There are jewels to be picked out, but in general the book left me feeling exhausted, disinclined to follow its tangled threads. Bottom line: New York's waste-disposal policies stunk like a pile of week-old fish bones.

Meanwhile, I'd still like to know why the garbage on my street isn't being collected on time.

*Sarah Coleman recently moved from San Francisco to New York, where she works as a freelance writer and tries to keep her shoes clean.*

# GET STUFF

*History professor Gary Cross says go ahead, shopping is good for you*

**AN ALL-CONSUMING CENTURY: WHY COMMERCIALISM WON IN MODERN AMERICA.** By Gary Cross. Columbia University Press, 256 pages, \$27.50

BY E. BURNS

Consumption provokes a wide range of emotional response. Some people love to shop, some people hate it. Some people think America is burying itself under a mountain of illiterate, materialistic, prosaic garbage, while some people bathe in the glory of popular culture, taking pleasure in the endlessly acquisitive nature of modern life.

The point of history professor Gary Cross's engaging and balanced survey of American materialism is that despite years of sharp, intelligent criticism and innumerable efforts aimed at distracting Americans from their shopping, the jeremiad strategy has failed, and commercialism has won out. For better, and for worse — but mostly for better.

It is an irony of democracy that if people are allowed full freedom, they will still choose to herd together, to define themselves through objects, to rate themselves based on material wealth, and to strive for ever greater production and consumption. Cross's book is a clear-eyed look at how commercialism developed in the United States, and how its rise was affected by war, accompanied by criticism, and embraced by just about the entire population. The book also looks to the future, to see if the rampant strain of the acquisitive virus can be sustained in the 21st century:

Americans have to bear a terrible responsibility for perfecting 20th-century consumerism. It has solved many social and psychological problems by giving meaning and satisfaction in extraordinarily diverse ways. Consumer culture has provided contemporary affluent societies with peaceful alternatives to tribalism and class war, and it has been part of a unique formula for economic growth. Yet there is no good reason to think that it will work for another century. The environmental impact of a global "American standard" alone is a frightening prospect. Moreover, there are social and personal costs of an increasingly self-isolating and fantastic culture of consumption. A society that reduces everything to a market inevitably divides those who can buy from those who cannot, undermining any sense of collective responsibility and, with it, democracy.

As Cross shows, 20th-century consumerism has involved an incredible

*Continued on page 10*

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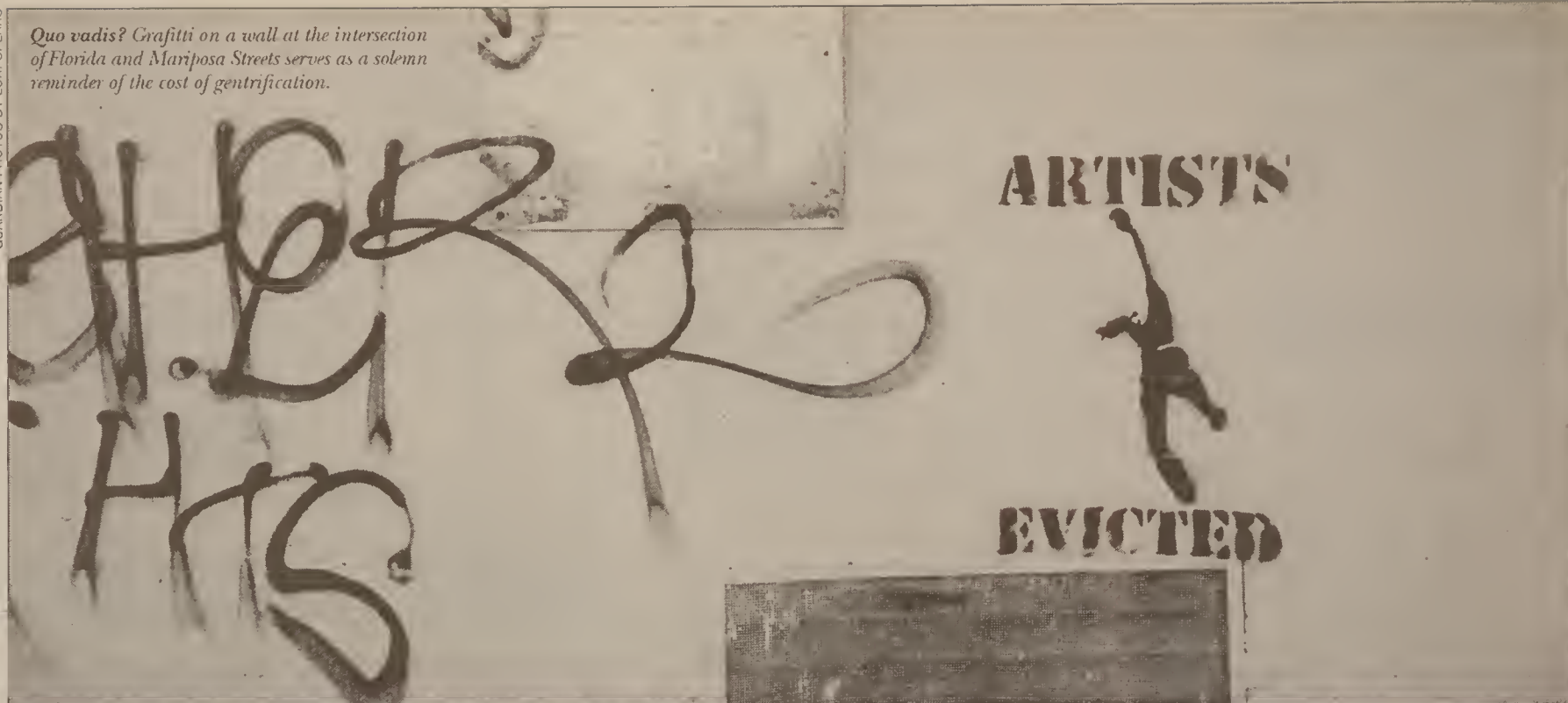
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Quo vadis? Graffiti on a wall at the intersection of Florida and Mariposa Streets serves as a solemn reminder of the cost of gentrification.



## WHITHER THE CITY?

New books discuss gentrification, the neighborhood, and you

### HOLLOW CITY: GENTRIFICATION AND THE EVICTION OF URBAN CULTURE.

By Rebecca Solnit. Verso, 160 pages, \$27.

### THE DEATH AND LIFE OF GREAT AMERICAN CITIES.

By Jane Jacobs. Vintage Books, 459 pages, \$14.

### MAGICAL URBANISM: LATINOS REINVENT THE CITY.

By Mike Davis. Verso, 128 pages, \$19.

### PICTURE WINDOWS: HOW THE SUBURBS HAPPENED.

By Rosalyn Baxandall, Elizabeth Ewen, Basic Books, 352 pages, \$27.50

### WILLIAM MULHOLLAND AND THE RISE OF LOS ANGELES.

By Catherine Mulholland. University of California Press, 496 pages, \$35.

By DAVID KISSINGER

On a sign on the Central Freeway overpass crossing Valencia, a smartly dressed white couple sits at an elegant restaurant table. The text reads, "Welcome to the Mission — cleaner, brighter, whiter tablecloths." The irony is not lost on those who see that the drawing separates the words "whiter" and "tablecloths," implying that the latter word should not be in the sentence.

Bay Area residents rich and poor, technological and not, have felt the ripples of the new economy. Some are trying to get a \$2,100 one-bedroom apartment in Palo Alto, while others have received owner move-in eviction notices and decided to move to Chicago.

Those who have joined neither the dot-com boom nor the exodus out of town have raised their voices and our consciousness in many ways, from vocal attendance at Board of Supervisor meetings to vandalism

of SUVs and harassment of people with cell phones who hang out in the Mission's trendy bars. But is there really anything we can do?

Books published in 2000 and 2001 shine a light on cities and suburbs as we become aware of postwar urban planning combined with the new economic realities of sprawl, traffic, gentrification, increasing rents, and evictions. Just as cities and suburbs are multilayered entities, so too each of these books looks at a part of city life: how artists are moving out and dot-commers are moving in, how Latinos have contributed to the most vital neighborhoods, whether the suburbs are lifeless doldrums or the environment of the future, and what, exactly, we should do about it.

San Francisco writer Rebecca Solnit throws up her hands in frustration with her new book, *Hollow City: Gentrification and the Eviction of Urban Culture* (coming out in Janu-

ary). Solnit reports from the perspective of those hit hardest by gentrification, the creative and the not-profitable people, such as artists, musicians, and the working poor. The book is heavily weighted toward anecdotes that vividly describe the effects of the new economy on the city's vulnerable residents.

Solnit pulls no punches as she describes the waves of evictions while newcomers outbid one another for hip locations in the Mission and other neighborhoods. She draws a comparison to New York City's Soho: "Wealthier citizens wanted to live like artists in the neighborhood rather than just buy their work.... I am not sure that artists should be held responsible for gentrification; it is not necessarily their fault that wealthy professionals follow their lead."

Solnit continues, "After all, creeps follow teenage girls around, but teenage girls neither create nor encourage them." The implication that dot-commers are like potential rapists is a heady image, but it does not tell a

compelling narrative. However, it could go deeper: How are other cities exacerbating the housing crisis? How, exactly, is the free-market struggle acting on city neighborhoods? What should we do today other than vote for slow-growth ballot propositions?

While leafing through *Hollow City*, neighborhood activists, residents, and planners should also consider other books. The first place to start is the monumental *Death and Life of Great American Cities*, written by Jane Jacobs in 1961.

With a sharp tongue Jacobs castigates shortsighted planners who have allowed cities to dissipate and lose their sense of community. She describes in nitpicking detail why and precisely how blight arises and why big-ticket urban renewal plans have been so destructive. Alongside this negative outlook, however, Jacobs lovingly paints a picture of daily life in her New York City neighborhood, right down to the local shopkeeper who holds other residents' apartment keys for safekeeping. Jacobs

the contributions Latinos have made to urban life in the United States. In *Magical Urbanism: Latinos Reinvent the City*, Davis argues convincingly not only that Latinos are the latest wave of immigrants to keep cities alive, but also that they contribute a sense of community, ownership, and entrepreneurship. These "American values" have helped Latinos thrive, if not always succeed, in the face of such obstacles as prejudice, racial profiling, redlining, and regulations.

Latin American immigrants have revitalized neighborhood life in cities such as New York, Chicago, and Los Angeles, Davis says, by "bringing redemptive energies to the neglected, worn-out cores and inner suburbs of many metropolitan areas."

In making his case, however, Davis dips unnecessarily into stereotypes about Latinos, as exemplified in the book's title and chapter titles such as "Tropicalizing the Cold Urban Space." Davis relies on south-of-the-border imagery while pitting the chilly urban space against the hotter day-to-day living in Latino communities.

It is probably not Davis's intent to exploit such stereotypes. Davis favors Latinos' understanding of public space and appreciates that they have not abandoned it but rather "exult in playgrounds, parks, squares, libraries, and other endangered species of US public space." Latinos have a "genius for transforming dead urban spaces into convivial social places."

### Out to the burbs

The suburbs, stereotypically a "dead space," actually exist for complicated reasons and operate on many levels. Most San Franciscans can probably name people who've said, "I've never been over the Bay Bridge except to go to Tahoe" or "I've never been south of Bernal Heights except to go to the airport."

The burbs have been subject to fierce criticism and endless derision (full disclosure: I grew up in the



well-balanced or informed story about why San Francisco is changing and how we respond to it. *Hollow City* is more like blowing off steam built up over years of frustration watching friends move to L.A. or Denver.

The book is smartly written and demonstrates Solnit's ability to build

defends "diversity," by which she means not racial diversity but variety in the uses of a walkable neighborhood, like offices, housing, cafés, drugstores, dry cleaners, bookstores.

Mike Davis, author of the acclaimed *City of Quartz*, has written a new book this year that discusses



suburbs, and I avoid the mall) since their birth around the end of World War II. Authors Rosalyn Baxandall and Elizabeth Ewen had to swallow their snobbery while researching *Picture Windows: How the Suburbs Happened*, and they found that the suburbs are much more than an airless cultural vacuum.

The suburbs are a multilayered, complex, and racially diverse space, Baxandall and Ewen find. They build a compelling

history of the suburbs, starting with William Levitt's planned Long Island community Levittown and continuing with the battle over racial integration, the bored overeducated housewife as described in Betty Friedan's *Feminine Mystique*, and today's alternative suburban growth, including gated communities and the multiuse public spaces of the new urbanism.

For all of the ideals the suburbs grew out of — the original goal was "decent housing is a right for all" —

they became something much less desirable. Levitt is depicted in *Picture Windows* as a tyrant, a control freak who could not stand the democratic tendencies of the residents; he branded them communists. The authors describe the long struggle to racially integrate the suburbs and the loneliness and isolation felt by housewives. They discuss the early marketing of the suburbs, how the real estate lobby, the highway lobby, the banks, and conservative groups who opposed Roosevelt's New Deal policies promoted the concept of free enterprise.

While the authors of *Picture Windows* maintain a respectable academic distance from their subject in this well-researched book, an antisuburban disdain creeps through even in such straight-faced sentences as "It was what one consumed — not what one produced — that was important." In the end the reader suspects that the suburbs, far from being a cultural wasteland, are really a hotbed of smart people anxious to have a community but unable to do it without a mall nearby.

How did today's cities and suburbs come about anyway? An array of factors contributed to the changed urban-suburban landscape after World War II, including the G.I. Bill, mortgage loans, and the new highway system, to name a few. One critical factor in the suburbs is water. The future of Los Angeles as "suburbs in search of a city" may have been sealed when William Mulholland acquired, through trickery and semilegal tactics, the water rights to the Owens Valley in northern California. In 1913 he opened the new California Aqueduct and, legend has it, said, "There it is. Take it!"

Did the glut of water in a naturally dry region contribute to the endless sprawl, freeways, and strip malls that constitute greater Los Angeles? Perhaps *William Mulholland and the Rise of Los Angeles*, by his granddaughter Catherine Mulholland, could shed some historical light. Mulholland attempts in this book to disprove what she claims are historical fallacies spread by sources such as the movie *Chinatown*. Was Mulholland a crook or a misunderstood visionary? In either case, he likely did not foresee how his efforts to bring endless water to Los Angeles would turn the city into the national poster child for sprawl.

This year's crop of books drives an urgent discussion in San Francisco that will continue. But whether it becomes a dry suburb like Foster City or stays a thriving mecca depends not only on the greedy landlords but also on the neighbors and residents themselves.

San Francisco residents who want to retain the character of the city should resist the urge to vandalize new SUVs or beat up cell phone-toting patrons at the Albion. Instead, find your neighborhood, get involved, and make it yours. Follow Jacobs's plea, written four decades ago: "The scenes that illustrate this book are all about us. For illustrations, please look closely at real cities. While you are looking, you might as well also listen, linger and think about what you see." ♦

*David Kissing is a writer who followed the exodus out of town and now lives in the Los Angeles area. Not the suburbs.*

## Other reads

**Cities Back from the Edge: New Life for Downtown** Roberta Brandes Gratz and Norman Mintz. John Wiley and Sons, 384 pages, \$34.95 hardcover, \$19.95 paper

**The Living City: How America's Cities Are Being Revitalized by Thinking Small in a Big Way** Roberta Brandes Gratz. Preservation Press, \$24.95

After *Hollow City* readers should immediately pick up Gratz's books. Residents in failing neighborhoods took steps to stem gentrification and blight and yet allowed their neighborhoods to grow and not become museum pieces. Gratz stresses that no two neighborhoods are alike and that big-money formulas like stadiums, aquariums, and multicinema-hotel-convention center-apartment blocks do not work.

**A Guide to Smart Growth: Shattering Myths, Providing Solutions** Ronald Utt and Jim Shaw. Heritage Foundation, 166 pages, \$12.95

Published by the conservative Heritage Foundation, this book attacks liberal views and government policies while stating, predictably, that market forces should resolve the problems of sprawl. It claims that Portland, held elsewhere as a national model of new urban planning, is a failure and that Atlanta might have less smog if the federal government were not involved.

**Voyage: On the Edge of Art, Architecture and the City** Nadim Karam. Booth-Clibborn Editions, 400 pages, \$49.50

*Voyage* is a retrospective of artist Nadim Karam, who covers buildings, bridges, subway stations, and other structures with animal-like figures. The artwork in this glossy book is a whimsical if somewhat random way to rethink urban space and how we live in it.

## Facts about the economic realities of the Bay Area

Thirty-five percent of U.S. venture capital is in the Bay Area (source: Bay Area Economic Forum)

Thirty percent of U.S. multimedia and Internet businesses are in the Bay Area (ibid)

Regional home sale and rental prices have gone up 30 percent over the last three years (source: *San Francisco Chronicle*)

In San Francisco rents went up 37 percent between 1996 and 1997 (source: *Reclaiming San Francisco*, City Lights Books, 1998)

This year there have been an average of five evictions a day in San Francisco (source: *San Francisco Examiner*)

Seventy percent of those evicted leave the city (source: San Francisco Tenants Union)

The Mission Bay development south of Market is slated to create 42,000 new high-paying jobs but only 6,000 housing units (source: *San Francisco Chronicle*)

More than 70,000 jobs are created annually in the Bay Area, and half a million were created since 1995 (source: Bay Area Economic Forum)

*Compiled from Hollow City, by Rebecca Solnit (pp. 14-15 and 75).*

## Making it better

Why pay a fortune to live in the Marina if Hayward could look just like it? Here's what town planner Andres Duany, author of *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*, says you can do to work toward a neighborhood you want to live in:

**Become an expert** so that you understand what the other experts are saying. Those experts include real estate marketers, traffic engineers, developers, and local planning commissions. The real experts should be residents and citizens.

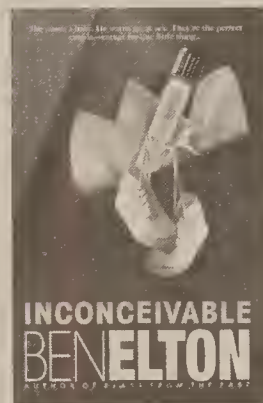
**Travel** is essential, according to Duany. See the great cities of the United States and the world. "It stiffens your resolve when you see wonderful, high density places to live where people want to walk around," he says. Plan a trip to New York, Boston, Madrid, Paris, Berlin, Buenos Aires, Tokyo, or anywhere.

**Run for office** "Run on complex, intelligent issues," Duany says. "It's more effective than bumper stickers. I do two *charrettes* [planning workshops with the public] per month. I'm in public 30-40 hours per week. People appreciate a complex explanation."

**Attend planning meetings** at the city and county level, although, Duany warns, "discussions are a little dumbed down."

# BOOKS TO BUZZ ABOUT

**BRITAIN'S FAVORITE SATIRIST TAKES THE STATES BY STORM—WITH TWO HILARIOUS NOVELS!**

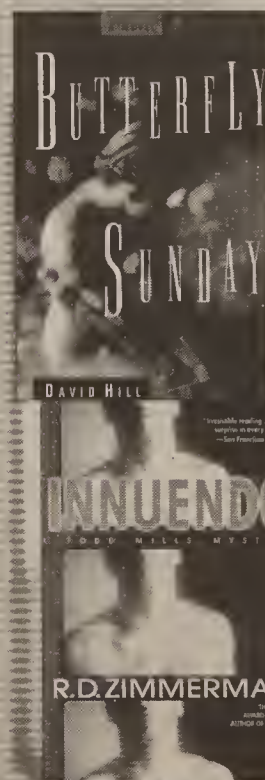


**INCONCEIVABLE**  
Ben Elton

From sperm that swim backward to aromatherapy run amok, procreation for Lucy and Sam has turned into all work and no play. Then Sam decides to write a play about their efforts, and it could be a hit, or cost him his marriage.  
Trade Paperback

**BLAST FROM THE PAST**  
Ben Elton

Part noir thriller, part hilarious political send-up, **BLAST FROM THE PAST** is the story of one incredible night—when a feminist pacifist Brit reunites with the reactionary American general who changed her life.  
Trade Paperback



**BUTTERFLY SUNDAY**  
David Hill

The award-winning author of *Sacred Dust* follows his acclaimed debut with a tale that will "captivate lovers of romantic suspense."  
(Publishers Weekly)

In the heat of a Mississippi summer, Leona Sayres has just killed her preacher husband. As the reasons for her crime come to light, discover the dark heart of a small Southern town in a timeless novel that cuts to the quick of great storytelling. Hardcover

**INNUENDO**

R.D. Zimmerman  
The award-winning Todd Mills mystery series continues with "enough mayhem to satisfy any fan of contemporary thrillers."  
(Chicago Tribune)

A-list actor Tim Chase is married, but everyone across the country still wonders if he's gay. Reporter Todd Mills is ready to ask Chase that very question when the actor's implication in a murder investigation gives Todd an entirely new set of questions for his interview.  
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## REVIEWS

From page 7

broadening of the base of access to material wealth. Cars are a prime example: the domain of the extremely wealthy when they first appeared in the early decades of the century; a plaything of the idle rich by the Roaring '20s; a commonplace, accessible, almost unthinkably mundane item by the 1970s. Media, like radio and television, followed a similar path, and now the same thing is happening with personal computers and the Internet: while there is still a divide between those who can consume and those who can't, it is also clear that the aggregate number of those who can consume, the so-called middle class, is much larger than ever before.

Indeed, driving the economic logic of consumerism and the helter-skelter production that is its bedmate is the concept of delivering the most goods to the largest number of people. That logic has powered the U.S. economy to extraordinary, unheard-of heights, created enormous wealth, and, arguably, boosted the standard of living for all Americans in the past century.

There are, of course, tragic failures in this model, and Cross is quick to point them out. One is that as the focus tightened on materialism, people became more insular and isolated from communities, from religion, from the real world. A case in point is the evolution from the radio in the

living room to the car radio to the Walkman. Another is the move from a single, central family television to portable TVs and finally the Internet — essentially a personal universe that provides the illusion of community without actually forcing any real human interaction.

Advertising, as is obvious, is everywhere and deeply influences consumers — perhaps even "forcing" them to buy things "they don't need." And some of the sacred spaces of life have been trampled by commercialism, changing some of the magic of youth into a toy box full of fading fads.

But, as Cross stresses, Americans are fairly resilient in the face of the evil forces of consumerism: "Far from developing obsessions and addictions or slipping into the confusion of overwhelming numbers of choices, ordinary Americans generally reacted with common sense and good humor to the latest display window." Indeed, from prohibitionists to antiadvertising movements, from the counterculture of the 1960s to the antimaterialist environmentalists of the 1980s, "little of what critical intellectuals expected came true; more important, whatever continuing influence they have impeded clearer and more accurate understandings of consumer culture."

This is the real lesson of the century: "ordinary" Americans are basically comfortable with both the society and the culture they have built out of consumerism. Of course there is a market for criticism, but the voices of

the elite, usually speaking to other elites, are rarely heard "down below." Or if they are heard, they are ridiculed.

Some of the most trenchant criticism of popular culture is in fact a part of that culture, and the typical American mode of fully aware self-mockery — "subversive" parody like *The Simpsons*, critical assessments like *American Beauty* or *American Psycho* — is the natural reaction to lingering wariness about the all-consuming nature of an all-consuming culture. In this scenario, the market wins yet again, able to sell (and make a profit) despite slagging off its own product, and the fundamental motivation for creating that product.

As an introduction to the history of consumption, Cross's book is ambitious and successful. Where it stumbles is on its vision of the future, once again calling on Americans to "find ways of recovering those ideas and practices from the culture of constraint that remain viable ... to find ways to control the overpowering success of our past all-consuming century." It is as if, despite enunciating the impossibility of avoiding it, Cross is unable (or unwilling) to yield to market forces. But as his own study shows, rebellion, critique, and restraint invariably fail, while real cultural change is brought on from within, through technological innovations, improved standards of living, and wider access to the myriad fun and material wealth that consumption promises.

E. Burns lives in Lisbon.

## BY THE NUMBERS

Mark Baldassare surveyed 10,000 Californians to see what they thought of politics in the year 2000

**CALIFORNIA IN THE NEW MILLENNIUM: THE CHANGING SOCIAL AND POLITICAL LANDSCAPE.** By Mark Baldassare. University of California Press, 265 pages, \$27.50

BY TOM GALLAGHER

Congressperson John T. Doolittle's 176,853 votes in California's Fourth District, stretching from Folsom to the Nevada border, topped all of the state's congressional candidates in the 2000 election. His total was surpassed, however, by four California state senators-elect, led by Los Angeles's Sheila Kuehl (formerly Zelda on the *Dobie Gillis* show) who polled 209,767 votes.

This could only happen in California, the only state with a congressional delegation (52 and counting) larger than its state senate (40).

California has now grown so massive that its four major areas — Los Angeles County; the San Francisco Bay Area; the Central Valley; and Orange County and the Inland Empire of Riverside and San Bernardino counties — with populations ranging from 6 million to 9.8 million, would each rank among the largest third of the United States if they were to be considered as separate states.

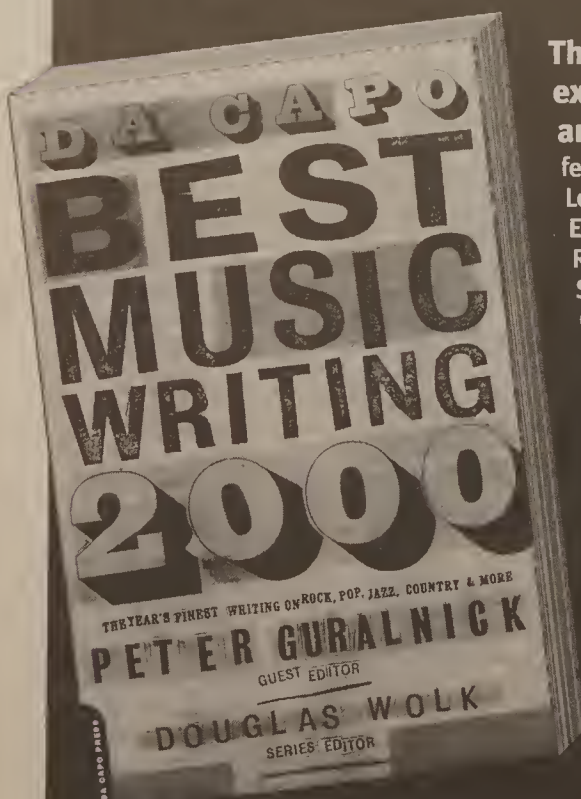
At the same time, California residents have become sufficiently disconnected from the political process that most not only are unaware of the anomaly of having state legislators representing larger constituencies than members of the U.S. Congress, but also probably would not be particularly concerned if they were aware. While the state's pool of eligible voters increased by nearly 5 million from 1982 to 1998, participation in gubernatorial elections only grew from 8.1 million to 8.6 million.

Mark Baldassare of the Public Policy Institute of California undertook a survey of 10,000 Californians to try to get a better handle on what was going on in the state so often seen as a harbinger of future national developments. *California in the New Millennium* is the result.

First off, a whole lot of people just aren't paying much attention. One month after the 1998 election only 53 percent could name the newly elected governor; 42 percent just didn't know, and 5 percent named someone other than Gray Davis. But maybe this wasn't really so

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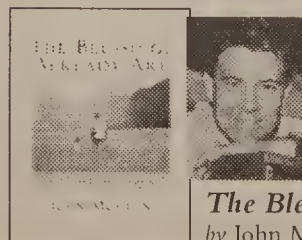
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bad, since 83 percent described themselves as "not involved" in politics. In this, California is at the vanguard of a politically aloof nation, 72 percent of whose citizens consider themselves uninvolved. The 24 percent of Californians who didn't vote explained that they "didn't have enough time" to do so.

A big part of the problem would seem to stem from the fact that television surpasses newspapers by a 41-34 percent margin as Californians' prime source of political information, but "when two researchers monitored 8,664 hours of local television news in the major media markets of Los Angeles, Bakersfield, San Diego, Sacramento, and San Francisco," they "found 26 hours and 57 minutes dedicated to the [1998] governor's race, or one-third of one percent of local news-cast time." So what were the 41 percent watching? Political commercials. Spending jumped from \$60.6 million on the 1994 gubernatorial election to \$119.8 million in 1998.

But still, modestly interested and informed as they may be, by a 75-21 margin, as a method of addressing the state's "most important problems," Californians prefer making laws themselves via the initiative process to the normal legislative procedures. And strangely, Latinos actually favor the initiative process by a larger 79-18 margin, despite the fact that many perceive Propositions 187 (reducing services to illegal immigrants), 209 (ending state and local government affirmative action), and 227 (restricting bilingual education) to have been directed against them.

Baldassare devotes considerable attention to this group, which constitutes a bit less than a third of Californians but, if current trends hold, will by the middle of this century change positions with whites, which currently make up half of the state's population. Presumably energized by the above-mentioned propositions, Latinos more than tripled their share of the California electorate from 1990 to 1998. But the increase was only from 4 to 14 percent, so although whites made up only 52 percent of the state's 1998 population, they still constituted 75 percent of the electorate. Unless registration patterns change, Latinos will not have an impact commensurate to their numbers.

Among the book's most important recommendations are campaign finance reform; improving California's public education system; and making television part of the solution, rather than part of the problem.

Not one of 1998's four gubernatorial or two senate debates "enjoyed statewide live television coverage by the major noncable stations," and the commercials that these stations aired were mostly, in the opinion of Kim Alexander of the nonpartisan California Voter Foundation, "meant to confuse voters, manipulate voters, instill fear in voters." Generally funded by "haves" looking to hold on to what they have, they are largely aimed at "have-nots" who are products of California's once proud but now underfunded public education system.

Tom Gallagher writes about politics for a variety of Bay Area publications.

## YOU'VE GOT MAIL

*In The Powerbook, experimental writer Jeanette Winterson explores the digital realm*

**THE POWERBOOK.** By Jeanette Winterson. Knopf, 289 pages, \$24.

BY ELIZABETH BLOCK

**I**n 1997, Jeanette Winterson confesses in a Salon.com interview with Laura Miller, "I like to look at how people work together when they are put into stressful situations, when life stops being cozy ... predictable, when there is a chance element which unsettles all the rules, which forces people back onto their own resources, and away from their habits.... Always in my books, I like to throw that rogue element." She is speaking of her literary obsession with the adulterous bisexual (or ironically sex-free) love triangle — an art object on which Winterson's controversial fame rests.

1997. *The Postmodern American Fiction: A Norton Anthology* comes out. Its editors (Paula Geyh et al) define "postmodern fiction" in relation to European and British art in the 20th century. The Norton editors structure postmodern literature as a fusion of modernist antirealist consciousness, early 20th-century political pop culture, and affection for industrial technology — cars, photography, trash.

2000. Winterson, after having earned her title as an experimental writer, unveils *The Powerbook*, a novel that is firmly grounded in the 21st century, yet still haunted by that old ghost, postmodernism. Internet speed and transvestite time travel form the novel's cyberstage. While time travel and sex/gender-crossing warms Winterson like a comfy old sweater, the Internet envelops her long-standing ideas on forbidden love. The novel both questions the art of storytelling and engages in the delicious lies of the Internet's fictional identities. "It's night. I'm sitting at my screen. There's an e-mail for me. I unwrap it. It says — Freedom, just for one night."

The virtual pen pals, You and I, tell each other stories and converse on the subject of love make up identities, and seduce. Freedom, Internet speed, virtual bodies, IDs that could never exist before cyberspace. You and I become cyberspace lovers in London, Paris, Capri. The same You and I fall madly in love, with different names, in different hotels, streets, monuments — by the stench of the Thames River, dining on the Pont Neuf, near a tourist's frisbee forming a halo on a stone Madonna. One free day. What a luxury.

One might ask why Winterson pursues love triangles when her talent should put her high above the provincial state of

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## REVIEWS

From page 11

adultery. The very question, however, forms a Möbius strip. Winterson, with each novel, moves through a history of storytelling, from a 16th-century villainess in *The Passion* to a 21st-century e-mail liaison in *The Powerbook*. A romance triangle is moot in a larger literary metaphysics. The time period in which the story gets told complicates the probabilities of mucky, messy desire. Repetition is compulsive, but not without Winterson's delicate and long-range plotting of her own place in literature.

There is a line from my favorite Winterson novel, *Written on the Body*: "The trouble with you ... is that you want to live in a novel." Such trouble loops, like a Möbius strip, into *The Powerbook*. I am sitting at the computer, tapping words to You, bombarding e-mail space with repetition: "I keep telling this story — different people, different places, different times — but always you, always me, always this story, because a story is a tightrope between two worlds." Not only is this tightrope the subject of love unordered, a story we all think we all know, but Winterson also rewrites her own relationship to the story, rewrites her own self as artist.

Gore Vidal has hailed Winterson as "the most interesting young writer [he has] read in twenty years." Winterson has proved herself a controlled, terribly funny, brilliant storytelling master. For more than a decade she has grappled with the minutiae of syntax, but she has also struggled with the larger issues posed by *Postmodern American Fiction*. Though she is British, and the anthology belongs to American writers, Winterson is, without a doubt, the most serious postmodern contender in a milieu overpopulated by male writers. Still, the question of her gender seems irrelevant when we get down to her finely sewn word textures and hues, her shrewd narrative postures, and her deliberate ambivalence. In her latest splitting of literature's ego, *The Powerbook* brings Winterson into the digital abyss and proves she has remained on the cutting edge in the 21st century.

Elizabeth Block is a San Francisco fiction writer.

## JASMINA'S JOURNAL

A writer-filmmaker's  
diary illuminates  
the details of life  
in Yugoslavia

THE DIARY OF A POLITICAL IDIOT:  
NORMAL LIFE IN BELGRADE. By  
Jasmina Tesanovic. Cleis Press  
Midnight Editions, 137 pages,  
\$14.95.

BY DEBORAH PEIFER

I've often thought that we need an international scorekeeper of ethnic, religious, and political

outrages. Perhaps then we could determine just when things were even, when you had done as many awful things to me as I had to you, and the fighting could finally stop between Arabs and Israelis, or Protestant Irish and Catholic Irish, or Armenians and Turks. You'll note that I don't mention the Balkans in that hopeful list; that's because I can't imagine anyone wise enough to sort out that tangle of ethnic atrocities, of charges and countercharges, of hatred, of blame, of fury that keeps those troubled lands in a state of perpetual animosity. In the first volume of its new imprint, Midnight Editions, Cleis Press offers an astonishing and powerful glimpse into the lives of ordinary Serbs with the publication of *The Diary of a Political Idiot*, a memoir by Jasmina Tesanovic.

Don't feel that you need a graduate degree in Yugoslavian history and politics to understand *Diary*. Tim Judah's very fine introduction provides the necessary information to place events in context, and he also offers an extraordinary argument for the value of Tesanovic's observations: "We in the West, not battered by endless mind-numbing propaganda, not under the stress of war or jaded and exhausted by years of isolation must not let ourselves fall prey to thinking that 'they' deserve what they get. This is the importance of Jasmina's diary, because it shows us how 'they' could be 'us'; what it feels like to be trapped in a country isolated by its regime, where completely ordinary people pay for the crimes of their leaders."

Jasmina Tesanovic is a writer, filmmaker, and artist whose chronicle is a stunning tale of what passes for ordinary life in a country where nothing is ordinary, the Yugoslavia of Slobodan Milosevic, specifically during the period leading to the NATO bombing, 1998 and 1999. A progressive feminist in a country that values neither philosophy, she is called a traitor by Serb ultranationalists as well as by the old-line communists, including her parents, who long for the glory days when Tito was in charge, and everything the state told them could be believed. She comments sardonically, "They are such brave parents, ready to sacrifice my life for their country." Her parents, she explains, "are ashamed of me, ashamed of my choices. They suffer with every word I utter and rejoice at every word I don't. They want me silent and obedient." But Tesanovic cannot, will not, be silent. She sends her diary out over the Internet, hoping to provide a voice for the voiceless in her country who oppose Milosevic but are powerless to stop him.

Early in 1998 she writes, "It has been a terrible month. The killing has started again, this time in Kosovo. Once again we are witnesses who cannot see. We know it is going on, but we are blind. It's not even the killing that makes me die every day, little by little, it's the indifference to killing that makes me feel as if nothing matters in my life. I belong to a country, to a culture which doesn't give a damn for anybody else and for whom nobody gives a damn."

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December Author Event

Brenda Knight  
Wednesday, Dec. 6<sup>th</sup>  
at 7:30 p.m.

Women Who Love Books Too Much is a collection of profiles of bibliophiles, blue-stockings, and prolific pens from the Algonquin Hotel to the Ya-Ya Sisterhood.





Tesanovic has an artist's eye for detail, and it is in those telling particulars that she captures the heart of a moment, of an individual, of a nation. She speaks, for example, of the people on the streets of Belgrade after the bombing has begun. "I looked at them: the old, simple and ragged people, the young and middle-aged and better off, and then the minority who are true believers. They all wore the same tragic expression, like a crowd scene from La Scala." As the bombing continues and gets closer to her home, she realizes how people change in impossible situations, "yesterday's fear [becomes] today's habit."

Tesanovic calls herself "a political idiot. Idiot, in ancient Greece, denoted a common person without access to knowledge and information — all women, by definition, and most men." Ignorance is no protection from the world's might, however, and Tesanovic makes clear that her needs are not those of blood and pride in the homeland. "I am losing my mind because of a lack of love and understanding." *The Diary of a Political Idiot* should be required reading for anyone who thinks that a nation can easily be understood by looking at its leader. This book is a history of small moments that speak volumes about Tesanovic and the people who inhabit her unhappy country.

Deborah Preifer is a Bay Area writer

## ON A TRIP

Stephen Beachy sends his speed-addicted protagonist across the country

**DISTORTION.** By Stephen Beachy. Harrington Park Press, 318 pages, \$22.95.

BY JIM TUSHINSKI

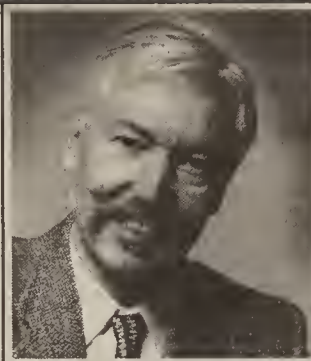
Choose one of the following books to take to that proverbial desert island:

- A. *Naked Lunch*
- B. *Anna Karenina*
- C. *The Stand*
- D. *The Bridges of Madison County*

If you answered D, I'm truly sorry. But if A was your first choice, then chances are you'll appreciate and enjoy Stephen Beachy's latest novel, *Distortion*. It's definitely not for everyone. In fact, I imagine casual readers posting rants on Amazon.com to warn others that this disturbing, densely poetic, and apocalyptic novel is a waste of their time.

Continued on page 14

## The Secret Life of an American Diplomat



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## REVIEWS

From page 13

*Distortion* is an ambitious and complex work that, at its simplest level, tells the tale of a young racially mixed hustler named Reggie, who crisscrosses America by Greyhound bus, becomes an MTV rap star, then returns to the streets. Surrounding Reggie is a huge, tangled web of interrelated characters, all carefully and affectionately drawn. There's Geena, the punk rock go-go girl baby dyke; Marvin Mason, Reggie's fabulously wealthy Svengali; Roz/Rolanda, the down-and-out actress-model and fellow bus passenger; Ruth, Reggie's almost catatonic sister; Am, Ruth's Laotian neighbor, who proposes marriage to her; David, the HIV-positive avant-garde filmmaker with a fetish for black men; Lucas, the angelic, corruptible Guatemalan boy; and Aaron, a strange disembodied character who is presumed dead in a plane crash. As an added service to his readers, Beachy provides a prose snapshot of each character on the book's Web site ([www.Distortionthebook.com](http://www.Distortionthebook.com)).

Reggie is addicted to speed, so his travels and escapades are accompanied by paranoia and wild scenes of depravity (real and imagined), all rendered in some of the most volcanic and gorgeous stream-of-consciousness writing to grace the printed page in many years. Beachy is obviously in love with words, and he goes for broke with long, elaborate passages tied to the narrative and characters by threads of shared imagery.

Dismissing these word poems as filler would be shortsighted. *Distortion* works on a different wavelength from that of most fiction being published today. Initially it gets you at an unconscious level, infiltrating your thoughts and presenting a world where the constant drone of TV news and MTV mixes with the hopes and demons of the disenfranchised. Like most of the characters in this novel, the reader has a hard time distinguishing reality from fantasy. Don't fight it. Go along for the ride, and sort it all out when it's over.

Take, for example, the thoughts of Leslie, a lesbian in unrequited love with her neighbor Ruth:

*Ruth leaning in the doorway, tousle-haired, in a ratty robe. Too confused to invite anyone in. That hour of the night when white powder blows secretly across suburban lawns in the blue moonlight of a dreamscape. Albino moths flutter like doomed popcorn around dim yellow streetlights. Monsters do exist, in the bodies of men. Those who have killed, or the long lost twins of those who have not. They're enormous, with square heads like a tv's, to receive messages from the atmosphere. For this reason, we live in houses and lock the doors, as if what wanted to come in and strangle us might thereby be stopped. It is a commonly held belief that the devil can't enter your home unless you invite him. This is not true. Devils and men, they walk where they please. Leslie and Geena must wait for a welcome.*

There is so much going on in this novel that it's easy to get lost. Beachy's narrative and his skill as a writer, however, make these mysteries and confusions not only palatable but necessary. He examines the distorted reality of drugs mirroring other distortions — how pop culture makes quotidian life less interesting and less real than the fantasy of stardom, how race and incest color sexual desire. Violence, disaster, sex, love, and cruelty ripple through the book like unscrambled broadcasts on a premium cable channel.

It's difficult to describe *Distortion* without making it sound daunting. In fact, Beachy has written a compelling and often humorous (albeit grimly so) work. Pop culture references are everywhere, lightening the tone even as they make subtle comment on the dysfunction of the characters. Though dense, *Distortion* is never boring. Adventurous readers with a love for grimy and beautiful language will find many pleasures here and will, I predict, post rants of their own on Amazon.com, proclaiming Stephen Beachy's novel triumphant and genuine and completely disturbing.

*Jim Tushinski's fiction has most recently appeared in His 3. His Web site address is [www.jimtushinski.com](http://www.jimtushinski.com).*

## DESERT MENAGERIE

*Joy Williams returns to  
fiction with a savage,  
beautifully written novel*

**THE QUICK AND THE DEAD.** By Joy Williams. Knopf, 308 pages, \$25.

BY TAYLOR ANTRIM

**T**he *Quick and the Dead*, Joy Williams's first new work of fiction in more than a decade, takes place in a desert borderland gone carnivalesque with death. There are three adolescent girls at its center, plus an assembly of unhinged adults, all buffeted by loss. Their desert seems on the verge of reoccupation by the animal kingdom, dogs and deer and crows and lizards all prepared to shoulder out its last-legs human population. True to its title, Williams's novel feels apocalyptic, presenting our mortal lives as one long arrow toward derangement and decline. Still, it's a joyous read, difficult for sure, but dense with gallows humor and wild, salty gaiety.

Perhaps better known as a short-story writer, Williams has a knack for abbreviated narratives that fills *The Quick and the Dead*. Digressions are frequent, lending the novel a spontaneous, sometimes improvisational air. There is

not so much plot as panorama, a wide-angled view of a cast of characters, whose connections rarely seem to make sense.

Still, the novel has a core in its three girls, Annabel, Alice, and Corvus, brought together by the shared loss of mothers. Annabel is a pragmatist-princess, determined to regulate the decidedly non-normal world around her. "I want to look pretty and have pretty things and be happy," she says — quite a challenge given what she's up against. Take Alice, a very different type of girl, a brilliant construction of anticorporate ardor. She is a roving black cloud of protest and dissent: "I think not being born is ecologically responsible," she says. Finally there's Corvus, spooky and grim, her parents recently carried off by a flood in Mexico. She is runic in her silence, an enigma to those around her. Williams is strongest with her girls; she nails the wayward impulses of adolescence, carves out a space for a curious friendship of three who understand little about one another but who nonetheless stick close over the course of a poltergeist summer in the desert.

There are ghosts here, and the dead and dying. Annabel's father, Carter, can't exorcise his dead wife, Ginger, who lingers in his bedroom to taunt him, fragrant with decay. Ray is a stroke victim, plunging out into the desert on his own, a scurrying monkey in his head. Sherwin is a would-be suicide, a gay piano player for local parties, ragged from cocktails and nicotine. Then there's Green Palms, a local nursing home, part fun house, part Gothic asylum. Finally, introduced toward the end of the novel, we get Stump's Wildlife Museum, full of stuffed "megafauna," the dead as living trophies, in ultra-air-conditioning.

Meanwhile, deer crash into swimming pools, bighorn expire mysteriously, lizards carry off other lizards in their teeth. Dogs remain noble and loyal, a higher order of being than their masters. There are cats, goats, ostriches, bats, crows; a menagerie populates this book. For humans, the world of the novel is a wilderness, and the vitality of the animal kingdom threatens to overcome their ragged attempts at survival. Williams is an animal lover; that's obvious. But she's comic, not pious, about it. Alice imagines assassinating cats; a stuffed infant gorilla gets nudged into the trash.

In the end Williams's novel barely coheres. It features disorganized storytelling. Characters are introduced in the final chapters; unexplained plot developments emerge like blind alleys. Maddeningly, we're denied full access to the three girls, who we're told are "frequently together" but are never enough so in the novel. Still, *The Quick and the Dead* is an astonishing, thrilling thing; it's a two-read book, packed with sly humor and toughness, both masterful and freaky. There's an angularity to



every sentence propelling this nonstory. "Daylight was streaming into the room as though to some promised jubilee"; Carter "crouched in awe before this headache, a Visigoth of a headache, a Cat tractor of a headache, a sucking tornadic funnel of one"; "A car started up the driveway, its headlights turning the bats in their threaded flight above to silver." Reading this difficult, compulsive novel means watching the writing, waiting for it to twitch.

Taylor Antrim is a Bay Area writer and editor.

## PROPAGANDA PAPERS

Frances Stonor Saunders looks at the CIA's infiltration of the intelligentsia

**THE CULTURAL COLD WAR: THE CIA AND THE WORLD OF ARTS AND LETTERS.** By Frances Stonor Saunders. The New Press, 528 pages, \$29.95

BY CHRISTOPHER BARNARD

The Central Intelligence Agency has overthrown democratically elected governments, conducted secret wars, assassinated dissidents, and surveilled American citizens. This five-decade record, albeit appalling, is old hat. The application of overt violence, however, has never been the CIA's sole method when dealing with "subversives," as Frances Stonor Saunders points out in her splendid book *The Cultural Cold War*. Under the rubric of what Eisenhower called "psychological warfare," the CIA waged a 17-year battle for the minds of Europeans by targeting intellectuals and artists, using culture as an ideological cudgel.

Saunders begins her forensic analysis in 1950, when the CIA launched an organization called the Congress for Cultural Freedom, a sort of hush-hush payola scheme for intellectuals and artists. This organization, relying on CIA and foundation (prominently the Rockefeller and Ford funds) money, financed conferences, symphonies, art tours, and journals of opinion. Secrecy was an absolute necessity, as the project would naturally have undermined trust in America's motives and raised the suspicions of cold warrior Joe McCarthy, a man who accused even the U.S. Army of "communist infiltration." And while some participants undoubtedly realized from whence the largesse was flowing, many on the receiving end of intelligence funds would have been outraged.

In the wake of the crushing of fascism, most European intellectuals were open to communist critiques of capitalism, particularly in light of the residual prestige of the largely leftist anti-Nazi resistance movements. Moreover, the United States was viewed by many opinion leaders as crassly materialistic and culturally shallow. The CIA sought to dispel these notions as a means of creating cohesion in the Atlantic Alliance and countering the Soviet cultural offensive. Among those sponsored by the CIA at one time or another were Arthur Koestler, Bertrand Russell, Isiah Berlin, André Malraux, and future neo-conservative intellectuals Irving Kristol and Daniel Bell. By deploying some and cultivating others, the CIA helped sustain an influential intellectual niche in Western Europe: the "non-Communist" left.

As Saunders succinctly points out, the CIA propaganda was subtle and hence effective. Its flagship publication, *Encounter*, was created in part as an answer to Sartre's *Les temps modernes*. Ensclosed therein were frequent criticisms of America, but always within bounds, thereby illustrating the classic technique of setting up the boundaries of "responsible" debate as a means of stifling free thought. Or as Saunders phrases it, propaganda is "most effective if people believe something based (they think) on their own reasoning and conviction."

Much of the book is culled from the recollections of Tom Braden, the key CIA architect of the Congress for Cultural Freedom, who went on to become (in CNN's political universe, anyway) the counterweight "on the left" to Pat Buchanan on the original *Crossfire*. Among the most amusing characters in the CIA cabal is Vladimir Nabokov's brother Nicholas. This former composer was the CIA's appointed schmoozer with approved artists.

If there is any criticism to be leveled at Saunders, it might be that she was a bit hesitant to make overt just how similar were the Soviet and American notions of the roles and targets of culture and intellect. Both the "vanguard elite" and the "Ivy League WASP's" placed their efforts in convincing Western European elites of the veracity of their ideology and the justness of their cause. Both held their citizens and those of their client states in contempt, using secrecy, lies, and propaganda — an indication of their mutual political bankruptcy. As Eisenhower himself put it, "Our aim in the Cold War is not conquering of territory or subjugation by force. Our aim is more subtle, more pervasive, more complete. We are trying to get the world, by peaceful means, to believe the truth. The means we shall employ to spread this truth are often called psychological. Psychological warfare is the struggle for the minds and wills of men." ❖



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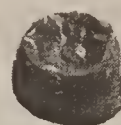
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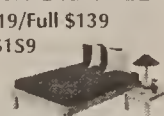
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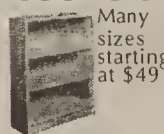
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# STAFF FAVORITES

## *Wemberly Worried* By Kevin Henkes

"Kevin Henkes' new book has only strengthened my desire to drape the author with jewels and crown him 'Overlord of Kids Books Involving Neurotic Mice with Cool Names and Issues Adults Can Relate to and Find Humorous.'" - STACY



## *It's the Little Things* By Lena Williams

"Lena Williams, NY Times author, ambitiously seeks to chronicle those 'little things' that bug black and white Americans about each other. Through a series of nation-wide, racially mixed focus groups, Williams compiled the information for her book and, like it or not, it's the truth! Most of the 'little things' contained in the book are based on misunderstandings, miscommunications, thoughtlessness, ignorance, and, in some cases, straight out racism. The book is a disturbingly honest, sometimes humorous, sometimes frightening, but necessary read for anyone brave enough to seek the truth about race relations in America." - CINNAMON



## *The New American Cheese* By Laura Werlin

"This is a gorgeous book celebrating cheese from all across America. This large, beautifully photographed book is loaded with recipes, and it also profiles each American cheese maker and their products, including addresses and web sites. America's number one food craving is cheese—beating out chocolate!—and looking through this book, it's easy to understand why." - JUB

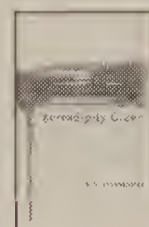
## *Little Lit* Edited by Art Spiegelman and Francoise Noully

"Art Spiegelman and Daniel Clowes are just a few of the cartoonists who offer a somewhat twisted and often wickedly funny translations of some classic fairy tales. Appropriate for children and adults." - INGRID



## *Ghostwritten* By David Mitchell

"Ten chapters, nine different narratives, one world connection and HOPE. Very enjoyable." - ERIKA



## *Serendipity Green* By Rob Levandoski

"It's a rollercoaster ride of obvious jokes and easy targets—egotism, hypocrisy, narrow-mindedness, small town life, big city airs—but it's such good-natured fun that even if the thrill might feel a little short-lived, you've just gotta hop on the front car!" - INGRID

## *Driving Mr. Albert: A Trip Across America with Einstein's Brain* By Michael Paterniti

"If you are looking for a book that is well-written with a great group of entertaining, interesting, sympathetic, and odd personalities, and the person of Mr. Albert Einstein, his life and thought, as well as his pickled brain, and a road trip narrative...then this is it!" - ALISON



## *(un)FASHION* By Tibor and Maira Kalman

"You may fancy your Gap outfit to be the height of fashion, but guess what? All the people in this book KNOW BETTER. This is a fantastic collection of photographs of world-wide sartorial splendor. Open your eyes and enjoy the feast." - ALISON



## *Lying Awake* By Mark Salzman

"As Anne Lamott says in her review, it's a pity that 'luminous' is such a well-worn term, because it fits this book so well that it might have been invented for it. *Lying Awake* is a beautifully thoughtful rumination on the nature of faith. ... In prose as clean and spare as eggshells, Salzman manages to craft a novel free of cynicism and which is profound without being ponderous. It is a joy to read." - NICOLE

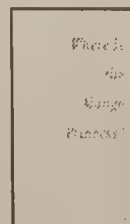


## *David Boring* By Daniel Clowes

"Okay, so Daniel Clowes is one sick and twisted puppy. In a slightly skewed world, Clowes' portrayal of obsession, longing, and friendship—not to mention despair—stands as a powerful example of what graphic novels can do." - JIM

## *Where is the Mango Princess?* By Cathy Crimmins

"Fascinating. Honest. Funny. Tragic. This book about a man's brain injury authored by his wife is just a wonderful and engrossing read. Be prepared to see the full shame of American healthcare insurance." - ERIKA



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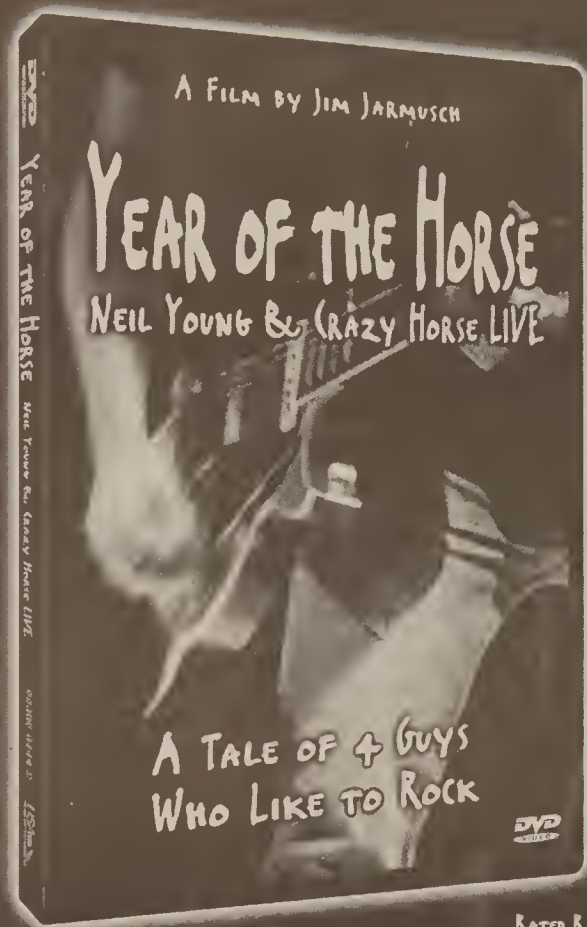
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## Nov. 29 Wednesday

### Alternative therapy

When you were going through your postcollegiate identity crisis, **Buffalo Tom** were there to commiserate. Their introspective lyrics about alienation and directionlessness perfectly capture the moment you realize you've been thrust into the big, bad world for real. Along with Dinosaur Jr. and Sebadoh, Bill Janowitz (vocals, guitar), Chris Colbourn (bass, vocals), and Tom Maginnis (drums) gained an audience as part of the pregrunge, western Massachusetts rock scene of the late '80s. After their classic "Taillights Fade" generated a brief flirtation with MTV success, the trio settled into a comfortable college-radio plateau. Along with tonight's performance, their new compilation, *Asides from Buffalo Tom*, is a solid introduction to the band's hard-driving alternative rock and melodic ballads. 8 p.m., *Slim's*, 333 11th St., S.F. \$14. (415) 255-0333. (Deborah Giattina)

### Bebop and beyond

Leave it to television doc king Ken Burns (*The Civil War*, *Baseball*) to take on the entire history of American jazz. At **'Celebrate Jazz: An Evening with Ken Burns'** the prolific filmmaker shows a sneak preview of the much anticipated *Jazz*, which will air in its 10-part entirety on PBS stations in January. The series taps 75 interviews, 500 pieces of music, and more than 2,000 archival film clips spotlighting Duke Ellington, Charlie Parker, Miles Davis, Billie Holiday, Louis Armstrong, and other superstars. After the screening, Burns discusses this film and his other works with KQED's Scott Shafer. 8 p.m., *Palace of Fine Arts Theatre*, 3301 Lyon, S.F. \$17. (415) 392-4400. (Burns also appears 12:30 p.m., *Book Passage*, 51 Tamal Vista Blvd., Corte Madera. Free. 415-927-0960.) (Tamara Righter)

## Nov. 30 Thursday

**Bye-bye CoCo** Pay your respects to the lovely ladies of the CoCo Club and mourn the passing of this soon-to-be-sadly-missed queer cultural institution. For the last seven years the CoCo has vastly enriched the community with its unique mix of performance, spoken word, live music, drag shows, and DJ dance nights. Countless fledgling artists and promoters have flourished and found a home in this cozy basement hide-away. Say good-bye tonight at the last hurrah, **'The Final Show,'** with the Idiots, Venus Bleeding, Holy Assassins, and Hookey. 9:30 p.m., *CoCo Club*, 138 Eighth St., S.F. \$5. (415) 626-2337. (Alissa Chadburn)

### Our music,

**ourselves** Of all the artists who helped shape women's music in the 1970s, few reached as wide an audience as **Holly Near**, whose cultural activism reached into nearly every progressive movement of the

# 8 days a week

Nov. 29-Dec. 6, 2000



Popular noise: Los Mocosos is one of many bands performing at "Encuentro del Canto Popular." See Fri/1.

time, leading to collaborative albums with Inti Illimani, Pete Seeger, Arlo Guthrie, and Ronnie Gilbert. After taking a year or so off from touring, Near has returned to action in the 21st century with two retrospective compilations, *Musical Highlights* (culled from performances of her autobiographical one-woman play) and the two-CD set *Simply Love: The Women's Music Collection*, as well as *Edge*, her first album in more than a decade to feature new original songs addressing the issues of our times. Always one to temper her political edge with a playful pop sensibility, Near makes a rare folk club appearance tonight, accompanied by remarkable pianist John Bucchino. 8 p.m., *Freight and Salvage*, 1111 Addison, Berk. \$18.50-\$19.50. (510) 548-1761. (Derk Richardson)

**Taj mahalini'** Regular attendees of dance performances may have already had a glimpse of Nancy Karp's *Kalasam*, which was inspired by her trip to India and her study of Kathakali dance drama. The piece's second movement, *Jaisalmer*, which has been presented a couple of times during the past year, demonstrates how Karp abstracts the experience of Indian dancing and translates it into her own movement and image language. Karp has a long history of creating articulate and conceptually rich work that makes demands on the mind at least as much as on the senses. In addition to a group of dancers with impressively distinct personalities, Karp enlists some of the Bay Area's best dance collaborators: musician Paul Drescher, whose original score is performed; costumer Sandra Woodall; and Jack Carpenter, providing sets and design. The latter two most recently worked with Karp on her haunting 1995 *Kristallnacht*. Through Sat/2, 8 p.m., *Fort Mason Center, Cowell Theater, Marina at Laguna*, S.F. \$20-\$24. (415) 441-3687. (Rita Felciano)

## Dec. 1 Friday

**Spirit of protest** Years ago, the nueva canción movement established by Chileans Victor Jara and Violetta Parra and Cubans Silvio Rodríguez and Pablo Milanes empowered people through

song; today that tradition continues with the 19th annual **'Encuentro del Canto Popular.'** Presented by Acción Latina and *El Tecolote*, a newspaper based in the Mission District, the event has always had something to say about the situation of

Karl Perazzo and Raul Rekow of Santana; Dr. Loco's Rockin' Jalapeño band; Los Cenzontles; Aya de León; René Peña Govea and Familia; and Jimmy Saucedo. Saturday, John Santos and Machete jazz up the affair, with Los Mocosos, Son Borikua with Chichito Cepeda and Ito Carrillo, Loco Bloco, Los Delicados, and Leticia Hernández further fueling this Mission paclanga. Through Sat/2, 7 p.m., *Korinthias Community Center*, 245 Valencia, S.F. \$8-\$15. (415) 648-1045. (Chuy Varela)

**Thou shalt watch** The missing link in the epic legacy of late Polish director Krzysztof Kieslowski (*The Double Life of Veronique*, *the Blue*, *White*, and *Red* trilogy) arrives at the Castro Theatre (and later this month at the UC Theatre in Berkeley) as part of a long-awaited U.S. tour. ***The Decalogue***, a series of 10 hour-long films based on the Ten Commandments, was originally created in 1988 for Polish television. Each piece studies individuals who face complex moral dilemmas within strenuous social conditions. *The Decalogue* is considered a landmark in Kieslowski's career, as it represents the early stages of his ongoing writing partnership with Krzysztof Piesiewicz — and marks a shift for the director from social documentaries to fiction narratives. Above all, however, the rarely screened *Decalogue* makes for absorbing entertainment. Through Dec. 14; see *Rep Clock*, in *Film listings*, for shows and times, *Castro Theatre*, 429 Castro, S.F. \$4.50-\$7. (415) 621-6120. (Sabrina Crawford)



**Where the wild things are:** The San Francisco Art Institute's "Chambre entiere de monstres" puts on display the freakish creations of its students, faculty, alumni, and friends. See Mon/4.



**Good tidings:** Nati Cano's Mariachi Los Camperos performs a holiday program titled "Fiesta Navidad." See Sun/3.



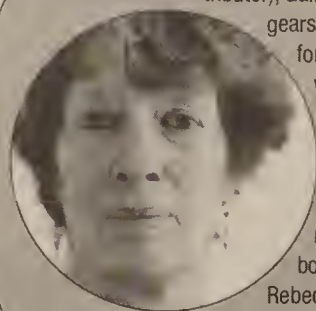
**Back to the grill** Nearly 20 years ago the Bay Area's **Blue Flame String Band** stood, plucked, strummed, and swung at the forefront of the old-time music revival, playing everything from bluegrass, Cajun music, and jug band blues to African songs and Greek rembetika. Since then its members — Kate Brislin (twice Grammy-nominated banjo player, guitarist, and singer), Alan Senauke (guitarist, mandolinist, vocalist, and Buddhist Peace Fellowship activist), Eric Thompson (guitarist, mandolinist, and fiddler), and Suzy Thompson (fiddler, accordionist, guitarist, and singer) — have established themselves individually in a variety of roots music bands (California Cajun Orchestra, Aux Cajunals, Bluegrass Intentions, Any Old Time String Band, Hot Club of San Francisco). To celebrate the CD reissue of their 1981 LP, the original combo plays a rare reunion concert, with guest musician Steven Strauss on bass. 8 p.m., *Freight and Salvage*, 1111 Addison, Berk. \$15.50–\$16.50. (510) 548-1761. (Richardson)



**Women on top (and bottom):** Dance Brigade's *CaveWomen 2000* celebrates "wild, wicked, and fearless women." See Fri/1.

**Making prehistory** "Wild, wicked, and fearless women refuse to take no for an answer" — and they'll perform for you as part of Dance Brigade's *CaveWomen 2000*. Krissy Keefer, artistic director of Dance Brigade, which now runs the Dance

**S**crew Amazon.com — real bibliophiles like to fondle their books before they buy them. On Saturday get lost in the stacks at Small Press Distribution's **Open House**, where the books are so fresh they still smell like trees. In addition to discounts on all titles, there will be readings by local authors Lyn Hejinian, George Albon, Dan Leone (a *Bay Guardian* contributor), Gail Mitchell, and Sianne Ngai. In the evening switch gears at AK Press's **Leaving San Francisco Party**. Stop by for one last veggie burger in the courtyard of its Mission warehouse, as the beloved publisher of anarchist and



**Hot spot** radical literature has been gentrified out of the neighborhood after six years and is defecting to the East Bay. Rebecca Solnit and Susan Schwartzenberg read from their new book, *Hollow City: The Siege of San Francisco and the Crisis of American Urbanism*, which explores how San Francisco's culture is threatened by unchecked development. *Small Press Distribution Open House* Sat/2, noon–4 p.m., 1341 Seventh St., Berk. Free. (510) 524-1668; *AK Press Leaving San Francisco Party* Sat/2, 6 p.m., 22 Shotwell, S.F. Free. (415) 864-0892. (Debbie Berne)

Mission space at 3316 24th St., is celebrating a victory: the city is giving Dance Brigade rent support so that Dance Mission may remain there for another year. This performance (a benefit for Buena Vista School Lesbian/Gay Parent Association) is a thanks to all those who made themselves heard so that Dance Mission would not go under at the first sign of offensive attack from high-tech money. Special recognition goes to Keefer, who may be the wildest, most wicked, and most fearless woman around. *CaveWomen 2000*, a dance-theater work based on women's rituals of the 10th century, is an aggressive ensemble of dancing and drumming women. Element Dance Theatre guest appears. *Through Sun/10*. Fri.–Sat., 8 p.m.; Sun., 6 p.m., *Dance Mission Theater*, 3316 24th St., S.F. \$15–\$17. (415) 826-4401. (Sima Belmar)

## Dec. 2 Saturday

**To the bone** The Exploratorium takes its latest exhibit, "The Changing Face of Women's Health," to reform school — or at least the local

tattoo parlor — at **'Bad Girl Science,'** a workshop and film program for moms, daughters, and their friends. Check out the art of personal adornments, examine the chemistry of hair dye under a microscope, and watch as a scientist demystifies the thermodynamics of hair curling. Films on the bill include Deborah Hoffman's 1994 Oscar-nominated doc, *Complaints of a Dutiful Daughter*, about the filmmaker's struggles with her Alzheimer's-stricken mother. Also playing are two short films made this year by University High School students: Katherine Thomas's "A Portrait of Andrea Crisp" and Tory Stewart's "Lucy." *Noon* (films 2 p.m.), 3601 Lyon, S.F. \$2.50–\$9. (415) EXP-LORE. (Righter)

## Dec. 3 Sunday

**Free noise** Contrary to popular belief, jazz is not dead, and the existence of the **Chicago Underground Duo** confirms it. Cornetist Rob Mazurek and Chad Taylor, on percussion and vibraphone, continue the work begun by Cecil Taylor, fusing their

compositions with subtle electronic environments and a wry, intelligent sense of humor. Their work seems traditional, however, in comparison to Thrill Jockey labelmates Isotope 217, who take free jazz aesthetics to their logical, postmillennial conclusion. IDM, drill 'n' bass, all are empty monikers for the nimble, elusive soundscapes Isotope 217 construct, and the warmhearted harmonics at their center. Together the two bands are an outstanding representation of the Windy City's fertile music scene, where indie rock and electronic trends inevitably come into play, and improvisation — jazz's greatest contribution to popular music — is the dominant factor. 9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$10–\$12. (415) 885-0750. (Mosi Reeves)

**Felicidad** Like mariachi music itself, violinist Nati Cano is originally from Jalisco, but he founded Mariachi Los Camperos when he was living near the San Diego-Tijuana border in the 1960s. He has since become a musical icon of L.A.'s Chicano-Mexicano community, establishing mariachi classes in high schools around California and becoming the first bandleader to integrate women into the male-dominated world of mariachi musicians. Mariachi Los Camperos' holiday program, **'Fiesta Navidad'** (with Ballet Folklorico Ollin), is a beloved annual tradition in the Bay Area. Celebrate with music, dancing, and a re-creation of "La Posada" featuring a mariachi homage to the pilgrimage of the Bethlehem-bound Mary and Joseph. 3 p.m., *Marin Center, Avenue of the Flags, San Rafael*. \$16–\$30. (415) 472-3500. (Varela)

## Dec. 4 Monday

**Claws and fangs** The San Francisco Art Institute's new show regards artists as the mad scientists of the modern world: **'Chambre entier de monstres'** (Room full of monsters) is a chance for the institute's friends, students, faculty, and alumni to unleash the freakish creations they've been hiding away for years in their basement workshops. A group of drawings dating back to 1954 by the original monster artist and father of the underground comic book, Basil Wolverton, will be on view, along with a cabinet of Frankensteins and other really sick stuff. Maintaining a broad view of the beastly, Picasso, fuzzy slippers, and monster trucks make an appearance too. *Through Dec. 15*. 9 a.m.–10 p.m., *Pete's Cafe, San Francisco Art Institute*, 800 Chestnut, S.F. (415) 771-7020. (Debbie Berne)

## Dec. 5 Tuesday

**Viva divas** Help "put the clit on the map" by spending the evening with the **Gynomite** collective. The Texas-based spoken word divas "take the scorn from porn" and bring their blend of feminism and erotica to San Francisco as part of their down 'n' dirty "Below the Bible Belt Tour 2000." This show features readings from core Gynomite organizers (and upstart Southern belles) Liz Belile, Sassy Johnson, Michelle Glaw, and Carlisle Vandervoort. Gynomite's tour supports its new book, *Gynomite: Fearless Feminist Porn*, recently published by Southern indie label New Mouth from the Dirty South. 8–10 p.m., *Build*, 483 Guerrero, S.F. \$7. (415) 863-3041. (Crawford)

## Dec. 6 Wednesday

**Hey, Chief Brody** Sharks are the coolest fish around. They command the top slot on the ocean food chain, they've been here for nearly half a billion years, and there's that whole *Jaws* mystique. However, sharks and sharklike fish are also becoming endangered; 100 million die each year thanks to fishing nets that snag sharks by accident and, even worse, the practice of "shark finning," wherein the animals are caught, defined, and tossed back to die. Find out more about the plight of sharks — and what you can do to help — by attending **'Sharks: Villain as Victim,'** a free talk by *Jaws* author Peter Benchley (he's now an outspoken sharks' rights activist), sponsored by local conservation group WildAid. 7–8:30 p.m., *San Francisco Film Center, Presidio*, 39 Keyes, S.F. Free. (415) 834-3174, [www.wildaid.org](http://www.wildaid.org). (Cheryl Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to [lists@sfbg.com](mailto:lists@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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You can dance if you want to: The cast of "Dance-Along Nutcracker 2000: Into Outer Space" welcomes wanna-be sugarplum fairies Sat/2-Sun/3 at the Yerba Buena Center for the Arts.

## attractions

**The Christmas Sky** See the Star of Bethlehem at the Chabot Space and Science Center's planetarium show, which recreates the same night sky that appeared over a certain manger two millennia ago. The Piedmont Children's Choir performs at two special shows, Fri/8-Sat/9, 7:30 and 8:45 p.m. Through Dec 31. Tues-Fri, 2 and 4 p.m. (also Fri, 8:30 p.m.); Sat-Sun, 1, 2, 3, and 4 p.m. (also Sat, 11 a.m., noon, 8:30 p.m.) 10000 Skyline, Oakl. \$12-16.75 (includes admission and planetarium charge). (510) 336-7300 or [www.chabotspace.org](http://www.chabotspace.org).

**Exploratorium** Learn to rewire a lamp and make those damn Christmas lights work at the electrical extravaganza "See the Light," brush up on your grasp of simple machines at "The Physics of Toys," an annual deconstruction-of-toys event, or take a trip back in time with a film presentation of Dylan Thomas's "A Child's Christmas in Wales" and Sheldon Cohen's 1980 animated short "The Sweater." "See the Light," Sun/10, 11 a.m.-2 p.m.; "The Physics of Toys," Sat/2, Sat/9, Dec. 16, 23, noon-4 p.m.; "A Child's Christmas in Wales" and "The Sweater," Dec. 23, 2 p.m. 3601 Lyon, S.F. \$2.50-9. (415) EXP-LORE or [www.exploratorium.edu](http://www.exploratorium.edu).

**Holiday Lightfest** Over a million lights brighten the holiday entertainment at the Chronicle Pavilion, including Santa's Workshop, kid's crafts, a "Carol-Oke" tent, a fun house, food, and music. Fri/1-Sun/3, Fri/8-Sun/10, Dec. 15-24, 26-30, 6-10 p.m.; Chronicle Pavilion, 2000 Kirker Pass Road, Concord. \$5. (925) 671-3287.

**Kristi Yamaguchi Holiday Ice Rink** Tired of working out at the gym? Hustle down to the Embarcadero Center and do a few triple toe loops on the ice rink covering Justin Herman Plaza. Even if you're not a former gold medalist, you can see one in action when Kristi takes to her namesake rink for a special performance Wed/13, 5:30-7 p.m. Through Jan. 7. Sun-Thurs, 10 a.m.-10 p.m.; Fri-Sat, 10 a.m.-11:30 p.m., 4 Embarcadero Center, S.F. \$3-6 (skate rental \$3). (415) 956-2688.

**107.7 The Bone's Zoolights** The classic rock station brings over 100,000 lights rigged to look like holiday characters and exotic animals, train rides, and a holiday village to the Oakland Zoo. Through Dec. 30, 5:30-9:30 p.m., 9777 Golf Links Rd., Oakl. \$4-6.50. (510) 632-9525.

**Victorian Fantasy of Light Display** Cow Hollow's annual holiday lights spectacular kicks off with a lighting ceremony and a parade with live entertainment and a visit from Santa. The Union-Fillmore Starlight Sing-a-Long invites the public to join voices with strolling music groups, including choral ensembles from local schools. Lights spectacular on display through Dec. 31; sing-along Dec. 15, 7-9 p.m. (begins at Cudworth Mansion, 2040 Union, S.F.) Free. (415) 885-1335.

## benefits

**Chill Factor** New Langton Arts hosts its 16th annual auction of art and wines. The preparty, "Ice Storm," gives bidders a chance to meet the artists, check out the wares, and enter a raffle. Auction preview: Sat/2-Wed/6, noon-6 p.m.; Thurs/7, noon-5 p.m. Free. Auction tour: Mon/4, 6-8 p.m. Free. Ice Storm party: Thurs/7, 6-8 p.m. \$150-175. Auction: Thurs/7, 8-11 p.m. \$30-40. New Langton Arts, 1246 Folsom, S.F. (415) 626-5416.

**Dog Days** Canines get special treatment at the Novato Dickens Fair this year, with a North Pole-themed agility course, an animal boutique, and photo ops with Santa (\$10, proceeds benefit the Marin Humane Society). Sat/2, noon-4 p.m., Sherman Ave., Novato. Free. (415) 883-4621, ext. 256.

**Gift Baskets for Homeless Pets** The Marin Humane Society seeks volunteers to help wrap gifts for pets of the homeless. Donations of pet food and supplies are also appreciated (donate by Tues/12, 5:30 p.m.). Tues/12, 5:30-7 p.m., Marin Humane Society, 171 Bel Marin Keys Blvd., Novato. Free. (415) 883-4621, ext. 256.

**Pajama Party with Santa** "Share the Warmth" with InnVision, a group that supports the homeless in Silicon Valley, by donating a new or gently worn blanket. Other activities include a holiday musical show, crafts, and treats for kids. Fri/1, 6:30 p.m., Great Mall of the Bay Area, 447 Great Mall Drive, Milpitas. Free. (408) 945-4022 (reservations required).

**PAWS Fundraiser** Animal groomers are on hand to fluff and ribbon Spike and Foo-foo before their snapshot with St. Nick. Great Dane owners, take special note: buy a raffle ticket and you could win your pet's weight in Ghirardelli chocolate. Proceeds benefit Pets are Wonderful Support. Sun/3, noon-4 p.m., Ghirardelli Square, 900 North Point, S.F. \$10-15. (415) 346-1010.

**Pet Photos with Santa** You get a Polaroid pic of Mr. Whiskers purring on Santa's lap; the Marin Humane Society gets your cash. Bring a leash or carrier to corral your pet while waiting in line. Tues/5 and Tues/12, 7-9 p.m., the Village at Corte Madera, 1554 Redwood Hwy., Corte Madera. \$10. (415) 883-4261, ext. 366.

**Philanthropy by Design** Holiday Bash LaVey Smith and Her Red Hot Skillet Lickers and the Sisters of Perpetual Indulgence entertain, local restaurants and design firms donate red food and red home furnishings, and you bid on prizes including hotel stays, textile goods, and furniture. Proceeds benefit Philanthropy by Design, which helps improve the spaces used by social service organizations and shelters. Tues/5, 6-10 p.m., San Francisco Design Center Galleria, 101 Henry Adams, S.F. \$20-25. (415) 552-1772. **San Francisco Bicycle Coalition's Annual Winter Festival and Auction** A stunt-bike performance, bike carnival, live music, and an auction of bike

gear and other items highlight this event; proceeds benefit the S.F. Bicycle Coalition. Sun/3, 5-11 p.m., SomArts, 934 Brannan, S.F. \$20 (includes membership to the S.F. Bicycle Coalition). (415) 431-BIKE.

**Santa Claws photos** Petsmart donates a portion of the proceeds to local animal welfare groups when you bring furry, finned, and feathered friends to pose for pictures with Santa "Claws." Sat/2-Sun/3 and Sat/9-Sun/10, 10 a.m.-5 p.m., \$9.95, check [www.petsmart.com](http://www.petsmart.com) or call 1-800-4-PETSMART for locations.

**Sausalito Annual Holiday Mixer** Proceeds benefit a local feed-the-hungry program. Fri/1, 5:30-8:30 p.m., Schoonmaker Building, 1980 Bridgeway, Sausalito. \$1 or a can of food. (415) 331-7204.

**Seventh Annual Holiday Wreath Sale** Buy a holiday wreath to benefit Marin AIDS Project, which supports men, women, and children living with AIDS and AIDS prevention and education programs in Marin. Sat/2-Sun/3, 10 a.m.-6 p.m., 100 Corte Madera Town Center, Corte Madera. \$20 and up. (415) 457-2487, ext. 120. **United in Art: Neighborhood Holiday Art Sale** Purchase artwork created by homeless, low-income, at-risk, and HIV-positive artists to help raise money for the Central City Hospitality House. Preview sale Tues/5, 4-7 p.m., Hospitality House, 290 Turk, S.F. Sale Thurs/7, 4-7 p.m., Community Art Studio, 146 Leavenworth, S.F. and Continuum HIV Day Services Art Program, 255 Golden Gate, S.F. Free. (415) 749-2132.

## tree lightings and celebrations

**A Children's Holiday Event** Kids' book authors Dan Harder (*A Child's California*) and Vivian Walsh (*Olive, the Other Reindeer*) read their works. Sun/3, 11 a.m.-1 p.m., Mechanics' Institute, 57 Post, S.F. \$5. (415) 393-0100.

**Haas-Lilienthal Open House** Get an up-close look at a spectacular 1886 Queen Anne Victorian by dropping by the San Francisco Architectural Heritage's annual Holiday Open House. Live music, a 12-foot decorated tree, an antique train exhibit, and a visit from Santa Claus keep things seasonal. Sun/3, noon-3 p.m., Haas-Lilienthal House, 2007 Franklin, S.F. \$5-10. (415) 441-3000. Reservations required.

**Holidays on Hayes** Nog with your neighbors at this community block party featuring holiday music, performances, and seasonal exhibits. Fri/1, 6-10 p.m., Hayes between Franklin and Laguna Sts., S.F. Free. (415) 863-2891.

**Lighted Yacht Parade** One hundred lighted yachts decked with boughs of holly, lights, and other holiday razzle-dazzle join in this annual floating parade down the Oakland Estuary. Sat/2, 3-9 p.m., Jack London Square, 427 Water, Oakl. Free. (510) 814-6000.

**Medieval Manor Yule Feast and Venetian Masked Ball** Morris dancers, masked revelers, and an all-ye-can-eat-feast (bring your own utensils or just use your hands) highlight Phases' festive yule event. Fri/1, 8-11 p.m., SomArts, 934 Brannan, S.F. \$15-25 (reservations required). (415) 468-9664 or [www.phases.org](http://www.phases.org).

**Pasko sa Nayon: Filipino Christmas Festival** The Likha Filipino Folk Ensemble performs a variety of lively dances at this traditional Filipino Christmas fiesta. Also on the bill are live music, storytelling, a treasure hunt, and art activities. Sat/2, noon-3 p.m., Gruhn Court, Asian Art Museum, Golden Gate Park, S.F. Free with museum admission (\$4-7). (415) 379-8800.

**Swedish Christmas Fair** Swedish music and folk dancing, a "Lucia pageant," craft demonstrations, traditional foods (including glögg and ginger snaps), a Swedish Santa, and activities for the kids are all present at this cultural fair. Sun/3, 10 a.m.-4 p.m., St. Mary's Cathedral, 111 Gough, S.F. \$2.50-5. (415) 978-0998.

**Tree Lighting** Fisherman's Wharf gets even more blinding than normal with lights and holiday decorations on boats and buildings. Dec. 1-30, Fisherman's Wharf, S.F. Free. (415) 626-7070.

## music

**Alameda Community Chorus** Holiday favorites are sung for the whole family. Tues/5, 8 p.m., Kofman Auditorium, 2200 Central, Alameda. Free. (510) 769-6511.

**Boston Pops Christmas Tour** Keith Lockhart and the Boston Pops Esplanade Orchestra with special guest Rob Mathes haul out the holly for this performance. Thurs/30, 8 p.m., Davies

Symphony Hall, 201 Van Ness, S.F. \$12-79. (415) 864-6000.

**Candlelight Christmas at St. Vincent's Chapel** The Marin Symphony Chamber Orchestra, Chamber Singers, and Handbell Ensemble perform classical favorites. Sat/2-Sun/3, 2 and 4:30 p.m., St. Vincent's Chapel, 1 St. Vincent Drive, San Rafael. \$25. (415) 479-8100.

**Candlelight Concerts** The 40-member Golden Gate Men's Chorus performs their annual concert of holiday songs, drawing on classical, Broadway, pop, and gospel selections. Tues/5, Sat/9, Tues/12, 8 p.m., Sun/10, 3 p.m., St. Matthew's Lutheran Church, 3281 16th St., S.F. \$15. (415) 668-GGMC or [www.ggmc.org](http://www.ggmc.org).

**Christmas Favorites** Music on Squirrel Hill presents the San Francisco Choral Artists in a program of traditional and less-familiar tunes. Sat/3, 4 p.m., Unitarian Universalist Church, One Lawson, Kensington. \$10-15. (510) 525-0302.

**Christmas with the Oakland Interfaith Gospel Choir** See Critic's Choice. Sat/2, 7:30 p.m., Paramount Theatre, 2025 Broadway, Oakl. \$15-20. (510) 848-3938.

**Classical Christmas Concert** Soli Deo Gloria and Orchestra Gloria perform music by Bach, Vivaldi, Buxtehude, and Hadyn. Fri/1, 7:30 p.m., First Congregational Church, 2345 Channing, Berk. Sat/2, St. Mark's Episcopal, 600 Colorado, Palo Alto. Sun/3, 3:30 p.m., St. Mark's Lutheran, 1101 O'Farrell, S.F. \$11-15. (650) 424-1242.

**Deck the Hall** The San Francisco Symphony performs a musical version of *The Night Before Christmas*. A postshow party for kids features entertainment, arts and crafts, and refreshments. Sat/2, 10:30 a.m. and 2:30 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$25. (415) 864-6000.

**Gentle Merryman** The San Francisco Gay Men's Chorus belts out an international selection of holiday tunes. Also on the program is a visit to Santa's workshop in a segment entitled "Miracle on Channel 34." Get your pic taken with Santa in the lobby to benefit an AIDS orphanage. Sat/2, 8 p.m.; Sun/3, 1 and 5 p.m., Palace of Fine Arts, 3301 Lyon, S.F. \$25-40. (415) 863-4472.

**Gift of the Magi** San Francisco Conservatory of Music presents David Conte's one-act opera version of the classic O. Henry tale. Mon/4, 8 p.m., Hellman Hall, 1201 Ortega, S.F. \$6-10. (415) 759-3475.

**OblivionSF Christmas Boat Party** "Escape from San Francisco" is the theme of this party, with music by DJs Carlos, Gianni, and others. Sat/2, 7 p.m., Pier 41, Fisherman's Wharf, S.F. \$31. (415) 339-8784.

**Philharmonic Baroque Orchestra** Classical junkies, get your fix at this program of holiday Baroque favorites by Bach, Vivaldi, Torelli, and Corelli. Sat/2, 8 p.m., Sun/3, 7:30 p.m., First Congregational Church, 2345 Channing, Berk. Wed/6, 8 p.m., Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek. Fri/8, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$32-46. (415) 392-4400, (925) 943-7469 for Walnut Creek tickets.

**San Francisco City College Chorale** William Grothkopf, Jr. directs the choir as they perform selected pieces of Handel's *Messiah* and J.S. Bach's *Cantata 78* and *140*. Sun/3, 7:30 p.m., Temple United Methodist Church, 65 Beverly, S.F. Free. (415) 586-1444.

**Sing-along Messiah** UC Berkeley's University Symphony Orchestra performs to benefit the Young Musicians Program. Fri/1, 7:30 p.m., Hertz Hall, UC Berkeley. Berk. \$15. (510) 642-9988.

**Sing-It Yourself Messiah** The 22nd annual incarnation of this popular concert shows, once again, that making joyful noise is the best way to celebrate the holidays. Even if you're off key. Tues/5, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$18-44. (415) 864-6000.

**'Wintersongs'** Women's vocal ensemble Kitka performs Eastern European seasonal songs. Fri/1, 8 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. \$15-18. (510) 444-0323. Sat/2, 8:30 p.m., Trinity Episcopal Cathedral, 81 North Second St., San Jose. \$15-20. (408) 293-7953. Sun/3, 7 p.m., Lake Merritt United Methodist Church, 1330 Lakeshore Ave., Oakl. \$15-18. (510) 444-0323. Thurs/7, 8 p.m., Stewart Chapel, Seminary at Kensington Road, San Anselmo. \$15-18. (510) 444-0323.

## hanukkah and kwanzaa

**Abayomi Storytelling** Storyteller Muriel Johnson weaves tales and sings interactive African

songs during a special Kwanzaa program. Dec. 27, 3 p.m., Public Library, Melrose Branch, 4805 Foothill Blvd., Oakl. Free. (510) 535-5623; 5 p.m., Brookfield Branch, 9255 Edes, Oakl. Free. (510) 615-5725.

**Chanukah volunteers** Jewish Family and Children's Services of San Francisco seek volunteers to help deliver food baskets to local seniors. Sun/10, 10 a.m.-1 p.m. Call (415) 449-3832.

**Community Kwanzaa Celebration** The Kwanzaa Organization Committee of Solano County hosts this day of food, vendors, entertainment, and more. Dec. 30, 11 a.m.-5 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. Free. (707) 428-7714.

**Fifth Annual Hey Klezmeh! Festival** SF Klezmer Experience plus John Kornbluth perform. Dec. 23, 8 p.m., Juha Morgan Theater, 2640 College, Berk. \$16-18. (510) 762-BASS.

**Hanukkah Bazaar** Congregation Beth El hosts this fair of seasonal gifts, menorahs, latkes, chocolate gelt, books, and other items. Sun/10, 11 a.m.-3 p.m., 2301 Vine, Berk. Free. (510) 848-3988.

**Hanukkah Concert Celebration** Davka and Josh Kornbluth and friends perform New Jewish music mixed with monologues and memories about Hanukkah past. Dec. 16, 8:15 p.m., Noe Valley Ministry, 1021 Sanchez, S.F. \$14-16. (415) 454-5238.

**A Spirited Celebration of Kwanzaa** Awede Makeba tells stories and sings songs from African and African American folklore to celebrate the first day of Kwanzaa. Dec. 26, 1 p.m., Lawrence Hall of Science, Centennial Drive off Grizzly Peak Blvd., UC Berkeley, Berk. \$3-7. (510) 642-5132.

**Third Annual Kwanzaa Celebration** Kids and families can make woven mats, candleholders, and candles, all traditional symbols of Kwanzaa. African performers and musicians provide entertainment. Dec. 26, 11 a.m.-4 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds Road, Sausalito. Free. (415) 487-4398.

## nutcrackers and cracked nuts

**'Dance-Along Nutcracker 2000: Into Outer Space'** The San Francisco Lesbian/Gay Freedom Band provides the tunes, and you provide the moves at this annual event. This year the production has a retro sci-fi theme, reflected in the musical embellishments (expect the *Star Wars* theme to be in full effect) and the costumes and choreography of the featured dance groups, including Cheer San Francisco, Carolyn Carvajal and Dudley Brooks, and more. Sat/2-Sun/3, 2:30 p.m. (original show, \$12-17); Sat/2, 7:30 p.m. (gala night, \$35). Yerba Buena Center for the Arts, 701 Mission, S.F. (415) 255-1355.

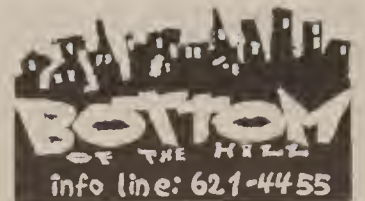
**'The Hard Nut'** The Mark Morris Dance Group makes use of modern, classical, and popular choreography to update the traditional *Nutcracker* to America, circa the "super-tacky" 1960's. Fri/8-Sat/9, Dec. 14-16, 8 p.m. (also Sat/9, Dec. 16, 2 p.m.); Sun/10, Dec. 17, 3 p.m. Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$26-50. (510) 642-9988.

**'The Mousecracker'** Snapdragon Puppets Productions performs an all-puppet version of the Tchaikovsky favorite. Tues/5, 3 p.m., ALK Branch Library, 6833 International Blvd., Oakl. Wed/6, 10:30 a.m., Piedmont Ave. Branch, 160 41st St., Oakl.; Thurs/7, 10:30 a.m., Golden Gate Branch, 5606 San Pablo, Oakl.; Thurs/7, 7 p.m., Montclair Branch, 1687 Mountain, Oakl.; Dec. 18, 3 p.m., Eastmont Branch, Eastmont Town Center, Ste. 211, 7200 Bancroft, Oakl.; Dec. 18, 7 p.m., Dimond Branch, 3565 Fruitvale, Oakl. Free. (510) 597-5023.

**'The Nutcracker'** The San Francisco Ballet—creator of the first American production of *Nutcracker* in 1944—brings the Mouse King, the Sugar Plum Fairy, and a 28-foot Christmas tree to life. Opens Tues/12, 7:30 p.m. Runs Dec. 13-23 and 26-30, 7 p.m. (also Dec. 15-23 and 26-30, 2 p.m.); Dec. 24 and 31, 11 a.m. and 4 p.m., War Memorial Opera House, 301 Van Ness, S.F. \$9-120. (415) 865-2000.

**'The Nutcracker'** The Oakland Ballet performs this holiday classic at Oakland's Paramount Theatre. Call or check Web site for info on special low-cost "Dancing in Our Backyard" YMCA performances. Opens Dec. 15, 7 p.m. Runs Dec. 16-17, 20, 23, 2 p.m.; Dec. 21-22, 7 p.m.; Dec. 24, 11 a.m., 2025 Broadway, Oakl. \$7-31. (510) 452-9288 or [www.oaklandballet.org](http://www.oaklandballet.org).





**'The Nutcracker'** Ballet San Jose Silicon Valley performs a "split run" of the ballet adapted from E.T.A. Hoffmann's story. *Opens Fri/1, 7:30 p.m. Runs Sat/2-Sun/3, Dec. 9-10, 1:30 p.m. (also Sat/2 and Sat/9, 7:30 p.m.), Sun/3, 6 p.m.; Wed/6, 4 p.m.; Thurs/7-8, 7:30 p.m. No shows Dec. 11-18. Dec. 19-23 and 26-28, 7:30 p.m. (also Dec. 22-23, 27-28, 1:30 p.m.); Dec. 24, 1:30 p.m., San Jose Center for the Performing Arts, 255 Almaden, San Jose. \$20-65. (408) 288-2800.*

**'The Nutcracker'** Journey to the magical Land of Sweets when the Cardinal Ballet, formerly the Stanford Ballet, performs its seventh annual Nutcracker. *Fri/1-Sat/2, 7:30 p.m., Palo Alto High School, 500 Embarcadero, Palo Alto. \$14. (650) 723-4317.*

**'The Nutcracker'** Berkeley City Ballet performs their 27th annual production of the holiday favorite. Meet-the-cast "Sugar Plum Fairy Parties" (\$5) follow each performance. *Sat/9-Sun/10, 2 p.m., Berkeley Community Theater, 1930 Allston, Berk. \$14-18. (510) 841-8921.*

**'The Nutcracker'** Solano Civic Ballet brings Clara, Drosselmeyer, and the Sugar Plum Fairy to the stage. *Dec. 21, 8 p.m.; Dec. 22-23, 2 and 7:30 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. \$12-18. (707) 428-7714.*

## theater, comedy, and performance

**'All That Glitters'** Dinner theater, medieval style, as Geoffrey Chaucer and Co. performs a musical version of the Canon's Yeoman's tale from the Canterbury Tales while wenches and lads serve period-appropriate eats. *Opens Fri/1, 7 p.m. Runs Fri-Sat, 7 p.m.; Sun, 1 p.m. Through Dec. 17. Larkspur Cafe Theatre, 500 Magnolia, Larkspur. \$32-45. (415) 924-6107.*

**'Amahl and the Night Visitors'** ProMusica Alameda performs Gian-Carlo Menotti's opera about a child who meets the Magi. *Dec. 17, 7 p.m., First Presbyterian Church, 2001 Santa Clara, Alameda. \$10-15. (510) 522-1477.*

**'Beach Blanket Babylon'** The nation's longest-running musical revue includes a chorus line of tap-dancing Christmas trees and a gigantic yuletide hat. *Runs Tues-Thurs., 8 p.m. (no shows Tues/12 or Dec. 26; also Wed/13, Dec. 20, and Dec. 27, 5 p.m.); Fri-Sat, 7 and 10 p.m.; Sun, 3 and 7 p.m. Special New Year's Eve performances, 7 and 10:15 p.m. Through Dec. 31. Club Fugazi, 678 Green, S.F. \$25-62. (415) 421-4222.*

**'Black Nativity'** Joyful gospel voices fill the Lorraine Hansberry Theatre for this performance of Langston Hughes's musical play. *Opens Thurs/30, 8 p.m. Runs Thurs-Sat, 8 p.m.; Sun, 4 p.m. Through Dec. 24. Lorraine Hansberry Theatre, 620 Sutter, S.F. \$22-30. (415) 474-8800.*

**'Black Nativity'** The Allen Temple Baptist Church's Cantateers perform Langston Hughes's play of traditional and popular gospel songs. *Fri/8-Sat/9, Dec. 15-16, 8 p.m. (also Sat/9, 2:30 p.m.); Sun/10 and Dec. 17, 6 p.m. Allen Temple Baptist Church, 8501 International Blvd., Oakl. \$5-15. (510) 569-6183.*

**'The Christmas Ballet'** Michael Smuin choreographs a two-act holiday show with dancers getting their groove on to both classical and rockin' tunes. *Wed/6, Sat/9, Dec. 14-15, 19-22, 27-29, 8 p.m.; Sun/10, 4 p.m.; Dec. 16-17, 23-24, 30, 2 p.m. (also Dec. 16 and 23, 8 p.m.; Dec. 17, 7 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. \$25-40. (415) 978-ARTS.*

**'A Christmas Carol'** American Conservatory Theater presents their annual production of Laird Williamson and Dennis Powers's interpretation of the Dickens classic. *Fri/30 is a "bring what you can, pay what you wish" performance that allows theatergoers to get a reduced rate on tickets when they bring a donation of children's books, diapers, or coffee beans to donate to the Tenderloin's Raphael House. Sat/2 is an American Sign Language-interpreted performance. Opens Wed/29, 7 p.m. Runs Tues-Sun, 7 p.m. (no 7 p.m. shows Sun/3, Tues/5, 12; also Sat-Sun, Dec. 13-14, 19, 21, 26-27, 2 p.m.) Through Dec. 27. Geary Theater, 415 Geary, S.F. \$11-49. (415) 749-2228.*

**'A Christmas Carol'** A multicultural Bay Area cast brings Scrooge and company to life. *Sat/2, Fri/8-Sat/9, 7:30 p.m.; Sun/3, Sun/10, 2 p.m. Lissner Hall, Mills College, 5000 MacArthur Blvd., Oakl. \$4-8. (510) 430-3308.*

**'Christmas on the Mountain'** Willows Theatre performs Connie Ray's musical sequel to the popular *Smoke on the Mountain*, following the Sanders Family Singers as they celebrate Christmas on the eve of World War II. *Wed-Thurs., 7:30 p.m. (also Wed., 3:30 p.m.); Fri-Sat, 8 p.m.*

(also Sat., 2 p.m., no show Sat/2 at 2 p.m.); Sun., 2 p.m. (no show Dec. 24). Through Dec. 31. Willows Theatre, 1975 Diamond, Concord. \$20-30. (925) 798-1300.

**'Eighth Annual Evening of Kung Pao Kosher Comedy'** "The Bar Mitzvah or bris you never had" — a Jewish comedy show and seven-course Chinese banquet add up to a unique holiday celebration. This year, the show takes place over three days in two locations. Marc Maron, Page Hurwitz, Brian Malow, and Lisa Geduldig perform. *Dec. 23, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$25. Dec. 24-25, 9:30 p.m. (\$30, includes hors d'oeuvres); Dec. 25, 6 p.m. (\$45, includes dinner), New Asia Restaurant, 772 Pacific, S.F. (415) 552-3737.*

**'Fiesta Navidad'** See 8 Days a Week, page 68.

*Sun/3, 3 p.m., Marin Center, Avenue of the Flags, San Rafael. \$16-30. (415) 472-3500.*

**'The Little Sweep'** Goat Hall Productions presents Benjamin Britten's kid-friendly short opera about a nine-year-old chimney sweep's adventures in Victorian England. Audience participation is encouraged during four of the songs. *Fri/1-Sat/2, Fri/8-Sat/9, 8 p.m.; Sun/3 and Sun/10, 2 p.m., 400 Missouri, S.F. \$8-15. (415) 298-6877.*

**'The Music of Charles Dickens' A Christmas Carol'** Original songs, plus songs from the 1970 movie *Scrooge* set this musical version of *A Christmas Carol* apart. Bring toys and nonperishable food items to donate at the door. *Fri/1-Sat/2, Thurs/7, 9, 8 p.m. (also Sat/2, Sat/9, 2 p.m.); Sun/3, Dec. 10, 2 p.m.; Fri/8, 7:30 p.m. College of Notre Dame Theater, 1500 Ralston, Belmont. Free (except Dec. 8, \$15-20). (650) 508-3456.*

**'A Tribute to Charles Schultz'** The Young People's Musical Theatre Company brings Charlie Brown, Snoopy, Linus, and the gang to life in this holiday performance. *Fri/2-Sun/3 and Sat/9-Sun/10, 2 p.m., Randall Museum, 199 Museum Way, S.F. \$4-7. (415) 554-9523.*

**'The Velvetten Rabbit'** The bittersweet tale of a stuffed rabbit that longs to be real gets the modern dance treatment with ODC/San Francisco. Colorful costumes, engaging choreography, and recorded narration make this show fun for kids and grown-ups alike. Get your tickets early. The Wed/29 show is American Sign Language interpreted. *Runs Sun/3, Sat/9, 2 p.m.; Sat/2, 1 and 4 p.m.; Wed/29-Fri/1, Thurs/7-Fri/8, 11 a.m.; Sun/10, noon, Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$10-37. (415) 978-2787 or www.ticketweb.com.*

**'Whiskers!'** The Gáláteen Players play magical toys and other characters in this performance of Caroline Altman's adaption of *The Velvetten Rabbit*. *Mon/4 and Mon/11, Dec. 20-22, 9:15 and 11:15 a.m. (also Dec. 20-22, 2:15 p.m.; Dec. 20-21, 7:15 p.m.); Dec. 23, 2:15, 4:15, 7:15 p.m., Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek. \$7-12. (925) 943-SHOW.*

**'The Whisteailes' Big Christmas Special'** This variety show ("more fun than a fruitcake!") features comedy, music, and dancing with the Whisteailes, Santa, tiny elves, a talking ape, and other unusual guests. Hosted by "Best of the Fringe Festival" alumni Toots Romy and Whist'n Phil. *Previews Thurs/30, 8 p.m. Opens Fri/1, 8 p.m. Runs Fri-Sat, 8 p.m. Through Dec. 16. Exit Stage Left, 156 Eddy, S.F. \$10-14. (415) 673-3847.*

**'Wintertainment'** UCSF's Impact! presents Noel Coward's *Hands Across the Sea*, as performed by the Parnassus Players, and music by the Vocal Chords. *Fri/1, 8 p.m., Toland Hall, 533 Parnassus, S.F. Free. (415) 476-2675.*

**'A Wonderful Life'** Brother-sister act Sarah Hope and Matthew Liebowitz — together they're known as Take 2 — deliver a new twist on holiday entertainment with classic and humorous cabaret and musical theater tunes. *Fri/1, Fri/8, Dec. 15, 22, 9:30 p.m., Piff's, 1686 Market, S.F. \$10-15 (415) 864-3700.*

**'The Wrapping Paper Caper: A Tale of Holiday Mischief'** Puppetmaster Liebe Wetzel and her Lunatique Fantastique troupe present an all-ages detective tale acted out by puppets made from household objects. *Opens Sat/2, 1:30 p.m. Runs Sat-Sun, 1:30 p.m. through Dec. 17; daily, Dec. 18-30, 1:30 p.m. (no shows Dec. 24-25), Il Teatro 450, 449 Powell, S.F. \$10-12. (415) 433-1172.*

## arts and crafts

**Affordable Art** Give your loved ones art without obliterating your savings at this sale, which features original works (all priced under \$200) by local artists. *Opening reception Fri/1, 7-11 p.m. Runs through Jan. 28 (gallery hours*

*Sun., Tues-Thurs., noon-9 p.m.; Fri-Sat., noon-midnight). CityArt Cooperative Gallery, 828 Valencia, S.F. Free. (415) 970-9900.*

**ArtFusion Holiday Show** Thirty-artist collective ArtFusion presents a show of handmade jewelry, photography, clothing, and more. *Sat/2, 10 a.m.-6 p.m., Noe Valley Minstry, 1021 Sanchez, S.F. Free. (415) 822-5580.*

**Associated Students Holiday Arts and Crafts Fair** San Francisco State University hosts over 40 vendors of handcrafted goods. *Mon/4-Thurs/7, 9 a.m.-7 p.m., Cesar Chavez Student Center, 1650 Holloway, S.F. Free. (415) 338-2444.*

**Berkeley Artisans Holiday Open Studios** Over 100 Berkeley-area artists working in all media open their studios each weekend in December. *Starts Sat/2 and runs Sat-Sun, 11 a.m.-5 p.m. through Dec. 17. For map, send SASE to Berkeley Artisans Map, 1250 Addison #214, Berkeley, CA 94702 or go to www.berkeleyartisans.com. Free. (510) 845-2612.*

**Creativity Explored Holiday Sale 2000** This holiday art sale showcases the paintings, drawings, sculptures, and other items created by developmentally-disabled adult artists. Come early and often for the best selection. *Fri/1, 6-9 p.m.; Sat/2-Sun/3, 11 a.m.-4 p.m., Creativity Explored, 3245 16th St., S.F. Free. (415) 863-2108.*

**Celebration of Craftswomen** In its 22nd year, the largest holiday crafts fair in the Bay Area features original handmade artwork by female artisans and fine artists from across the country. The fair benefits the San Francisco Women's Building. *Sat/2-Sun/3, Sat/9-Sun/10, 10 a.m.-6 p.m., Herbst Pavilion, Fort Mason Center, Marina at Laguna, S.F. \$5-7. (415) 383-3470.*

**Christmas Ornament Show and Sale** The Velvet Da Vinci Gallery hosts a sale of unique ornaments created by gallery artists. *Dec 3-30, Mon-Sat., noon-6 p.m.; Sun., noon-5 p.m., 508 Hayes, S.F. (415) 626-7478.*

**Civic Arts Holiday Sale** Great deals on ceramics, paintings, jewelry, and other pieces by artists who teach or work in the Civic Art Studios. The sale benefits the Civic Arts Education program. *Thurs/30, 5-9 p.m.; Fri/1, 10 a.m.-9 p.m.; Sat/2, 10 a.m.-5 p.m.; Sun/3, 10 a.m.-4 p.m., Civic Park, Studios D & E, 1313 Civic Drive, Walnut Creek. Free. (925) 943-5846.*

**Dance Palace Holiday Crafts Fair** A tradition for 30 years, this fair features ceramics, ornaments, weaving, cards, and more. *Fri/1, 3-9 p.m., Dance Palace, 503 B St., Point Reyes Station. Free. (415) 663-1075.*

**A Day in France** C'est magnifique! For the Francophiles on your list, check out the gifts the Alliance Française offers at its Christmas boutique: escargots, foie gras, marrons glacés, bûches Basques, books, maps, tapes, CDs, cards, and more. *Sat/2, 10 a.m.-4 p.m., Alliance Française, 1345 Bush, S.F. Free. (415) 775-7755.*

**Deco the Halls** Need a gift for the vintage junkie in your life? Visit the largest Art Deco sale in the country, where over 200 dealers hawk furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing, and collectibles. *Sat/2, 10 a.m.-6 p.m. (vintage fashion show, 2 p.m.); Sun/3, 11 a.m.-5 p.m., Concourse Exhibition Center, 635 Eighth St., S.F. \$6-8. (650) 599-3326.*

**Family Holiday Art Workshop** Kids (two years and up) and grown-ups are invited to the S.F. Children's Art Center for a holiday gift-paper making workshop. *Sun/10, 25 p.m., Fort Mason Center, Bldg. C, First Flr., Marina at Laguna, S.F. \$5. (415) 771-0292 (reservations recommended).*

**Fifth Annual Winter Solstice Crafts Faire** Local artists, youth entrepreneurs, and craftmakers sell their works, which range "from the dangerous to the beautiful" and include puppets, sculpture, jewelry, paintings, and more. *Dec. 16-17, 10 a.m.-6 p.m. (special performance cabaret, Dec. 16, 8 p.m.-midnight, \$10-15), cell space, 2050 Bryant, S.F. Free. (415) 970-9797.*

**Fine art print and pottery sales** Student print-makers at the College of Marin display and sell their works to raise money for materials and special projects. *Prints: Thurs/30-Fri/1, noon-5 p.m., Fine Arts Bldg., Rm. 202. Pottery: Sat/2, 10 a.m.-5 p.m., Fine Arts Bldg., Rm. FA 10, College of Marin, 835 College, Kentfield. Free. (415) 457-8811.*

**Gift Rap** Creative Growth's annual holiday exhibition and sale celebrates art made by adults with disabilities. *Opening reception Fri/1, 5-8 p.m. Gallery hours: Mon.-Fri., noon-5:30 p.m.; Sat/9, Dec. 16, 23, 10 a.m.-4 p.m. Exhibit through Jan. 5, 355 24th St., Oakl. Free. (510) 836-2340.*

**Great Dickens Christmas Fair** Hailed as a "Victorian Christmas card come to life," this fantasy crafts fair transforms the Cow Palace into a 19th-century village filled with street vendors, quaint shops, period costumes, cancan dancers, sea chantey sing-alongs, and more. *Sat/2-Sun/3,*

*Sat/9-Sun/10, and Dec. 16-17, 11 a.m.-8 p.m., Cow Palace Exhibition Hall, 2600 Geneva, S.F. \$5-15. (415) 897-4555 or www.dickensfair.com.*

**Holiday Arts and Crafts Sale** Bay Area alumni from the Rhode Island School of Design hold their annual sale. *Sun/3, 10 a.m.-6 p.m., Fort Mason Center, Bldg A, Marina at Laguna, S.F. Free. (415) 771-1905.*

**Holiday Craft Show and Open Studio** Cover all your Christmas, Hanukkah, New Year's Eve, and other special occasion needs at this show of jewelry and clothing. *Sat/9, noon-5 p.m., 736 Haight, S.F. Free. (415) 552-9527.*

**ICB Holiday Open Studios** Unique gifts and festive ornaments cram this 32nd annual event hosted by artists who work in Sausalito's Industrial Center Building. *Sat/2-Sun/3, 10 a.m.-6 p.m., 480 Gate Five Road, Sausalito. Free. (415) 331-9520.*

**KPFA Community Crafts Fair** While holiday shopping at the fair, you can listen to local writers discussing their work, watch a screening of *KPFA on the Air*, and explore the craft of good food with growers, gatherers, and food servers. Benefits KPFA Free Speech Radio. *Sat/9-Sun/10, 10 a.m.-6 p.m., Concourse Exhibition Center, 635 Eighth St., S.F. \$4-6. (510) 848-6767, ext. 609 or www.kpfa.org.*

**Muir Beach Quilters' Holiday Arts Fair** Quilts are the star of this craft show, which also features books, glass art, jewelry, candles, clothing, and more. Proceeds benefit the Muir Beach Community Center. *Sat/2-Sun/3, 11 a.m.-5 p.m., Muir Beach Community Center, 19 Seascapes, Muir Beach. Free. (415) 383-6762.*

**Museum of Craft and Folk Arts Holiday Gift Shop** Crafts by local and international artists, including exotic holiday ornaments, dolls, unusual toys, ceramics, books, fabrics from India, and a selection of jewelry from around the world. *Through Dec. 24, Sun.-Mon., 11 a.m.-5 p.m.; Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-6 p.m., Museum of Craft and Folk Arts, Fort Mason Center, Building A, Buchanan and Marina, S.F. Free. (415) 775-0991.*

**National Institute of Art and Disabilities Annual Holiday Sale** The artists split the profits with NIAD's art program fund for people with developmental disabilities at this sale of ceramics, textiles, paintings, prints, and other works. *Through Jan. 12 (reception Sat/2, noon-3 p.m.) Gallery hours: Mon.-Fri., 10 a.m.-3 p.m. and by appointment, 551 23rd St., Richmond. Free. (510) 620-0290.*

**Dakland Glass Artists Holiday Exhibit and Sale** Vases, bowls, pitchers, tumblers, jewelry, and sculpture highlight this show of glass artwork. *Sat/2, 10 a.m.-4 p.m., 2680 Union, Oakl. Free. (510) 832-8388.*

**Potters' Studio Holiday Sale** Hot pit-fired works, including vases, fountains, vessels, and more, make this sale unique. *Sat/2-Sun/3, Sat/9-Sun/10, Dec. 11-23, 10 a.m.-6 p.m., 637 Cedar, Berk. Free. (415) 528-3286.*

**Randall Museum Holiday Crafts Fair** Kids of all ages can make gifts such as beeswax candles, popcorn necklaces, and candy houses (craft fees, \$1-3). Plus, check out the work of professional craftspeople, a musical presentation of "A Tribute to Charles Schultz" (2 p.m., \$4-7), and a working scale model of the Sierra Nevada Pacific railroad. *Sat/2, 10 a.m.-5 p.m., Randall Museum, 199 Museum Way, S.F. Free. (415) 554-9600 ext. 33.*

**Richmond Art Center's Annual Holiday Arts Festival and Art Auction** A benefit for the Richmond Art Center, this 60-year-old festival is packed with gift-giving ideas: a silent art auction, an art-and-raff sale, a "Something for Everyone" auction, and art activities for kids. *Sun/3, noon-4 p.m., Richmond Art Center, 2540 Barrett, Free. (510) 620-6772.*

**Ruby's Clay Studio and Gallery** Studio ceramists present their holiday show. *Dec. 2-31. Gallery hours: Sun.-Sat., 9 a.m.-7 p.m., 552A Noe, S.F. Free. (415) 558-9819.*

**Sharon Art Studio's Winter Holiday Pottery and Craft Sale** This sale of pottery, jewelry, glass artwork, and other items benefits the Sharon Art Studio, an intergenerational community center for the arts. *Sun/3, 11 a.m.-5 p.m., Golden Gate Park, adjacent to Sharon Meadow, S.F. Free. (415) 753-7006.*

**Wholesale Holiday Fair** World music and treats spice up this fair trade gift fair, featuring items from India, Sri Lanka, Nepal, Bali, Mexico, and Central America. *Fri/1, noon-7 p.m.; Sat/2, 10 a.m.-6 p.m.; Sun/3, 11 a.m.-5 p.m., Ramona Enterprises, 80 Apparel Way (off Bayshore Blvd.), S.F. Free. (415) 695-0200.*

Wed 11/29 9:30 \$6	<b>Enemymine Bluebird Slaves</b>	ALL AGES
Thu 11/30 9:30 \$6	<b>Simon Stinger ing Buddhakowski</b>	
Fri 12/1 10:00 \$8	<b>Sleepytime Gorilla Museum Uz Jsme Doma Grand National</b>	ALL AGES
Sat 12/2 10:00 \$8 in advance \$10 at the door	<b>Monkey Wrench Mark Arm / Mudhoney Zen Guerrilla Clay Wheels</b>	
Sun 12/3 5:30 \$7	<b>The Anniversary Fluke Starbucker Mates of State</b>	ALL AGES
Mon 12/4 9:30 \$12	<b>Blonde Redhead Erase Errata</b>	
Tue 12/5 9:00 \$7	<b>Wheatus OPM Gwen Mars</b>	ALL AGES
Wed 12/6 9:30 \$7	<b>Acid Mother's Temple Subarachnoid Space Unshown</b>	
<b>UPCOMING</b>		
Thu 12/7	<b>The White Stripes Slaves 90 Day Men</b>	ALL AGES
Fri 12/8	<b>Richard Buckner Tim Easton from Wilco</b>	
Sat 12/9	<b>Starlight Mints Hannah Marcus Selby Tigers Andherson</b>	ALL AGES
Sun 12/10	<b>Charming Hostess Faun Fables Fred Frith Cordials People's Bazaar</b>	
Mon 12/11	<b>Koonda Holaa &amp; the Beetches members of Uz Jsme Doma Foibles Every Idle World</b>	ALL AGES
Tue 12/12	<b>Samiam Weston Sam Geronimo</b>	
Wed 12/13	<b>Storm 15 Gaza Strippers 16 Silkworm 22 Pinback 29 The Mermen 30 Sister Double Happiness 31</b>	ALL AGES
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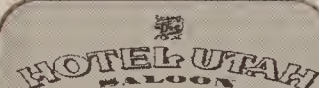
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Gabriel Gordon**

Sat 12/2  
9PM **Heavy Petting Zoo  
5AM  
Fynn**

Sun 12/3  
8:30PM **Replicator  
Amscray  
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Mon 12/4  
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7:30 Sign Ups FREE

Tues 12/5  
8:30PM **Face On Straight  
Emily Shore**

### UPCOMING:

- 12/6 Jasperthresh, Planets West
- 12/7 "Uncommon Origins"
- 12/8 The Real, InViolet, Julie Dillon
- 12/9 Me First, The Kirby Grips, The Flipsides
- 12/10 Lisa Q&M, flowers for delia, Last Model Citizen

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Sat: djs Kevin. Huckster. good groove.  
dec.2: guest starring dj Tomas (UMOJA).

Sun: djs Woo & Maz. downtempo.  
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## Susan McKeown and Johnny Cunningham

Thurs/30, the Cellar at Johnny Foley's  
Sun/3, Freight and Salvage

Since Susan McKeown and Johnny Cunningham first met to perform Cunningham's haunting original score for the dazzling theatrical puppet production *Peter and Wendy*, these phenomenal Celtic musicians have developed into an enthralling and uniquely entertaining duo. McKeown, who just released *Lowlands*, a CD of traditional songs from Ireland and Scotland accented with such atypical instruments as kora and erhu, boasts one of those powerful and evocative voices that once made icons out of Sandy Denny, Mary Black, and June Tabor. Whether singing in English or Gaelic, the former Dublin street singer (now living in New York) alternately colors her sound with palpable melancholy and joy. Cunningham, revered for his role in the popular tradition-tweaking band Silly Wizard, not only fiddles up a storm but leavens the no-nonsense musical proceedings with his absurdist sense of humor and whacked-out storytelling. The duo's secret musical weapon is guitarist Aidan Brennan, who adds unpredictable modern twists to the repertoire of airs, laments, reels, ballads, and even tangos. **Thurs/30, 8 p.m., 243 O'Farrell, S.F. \$15. (415) 255-0333; Sun/3, 8 p.m., 1111 Addison, Berk. \$16.50-\$17.50. (510) 548-1761. (Derk Richardson)**



## music

Music listings are compiled by Moss Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

### wednesday 29

#### Rock/blues/hip-hop

**Bean Weavils**, Stymie Paradise Lounge. 8:30pm. With the Serfs in the upstairs lounge.  
**Blue Reptiles**, Blue Lamp. 9:30pm.  
**Buffalo Tom Slim's**, 8pm, \$14-16. See 8 Days a Week, page 68.  
**Tommy Castro Band**, Biscuits and Blues. 9:30pm, \$15.  
**Cat Power**, Her Space Holiday Great American Music Hall. 7 and 10:30pm, \$12.50-14. See Critic's Choice.  
**Country Weather**, Niall and the Fern Last Day Saloon. 9pm, \$5.  
**John Davis**, Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
**Enemymine**, Spaceboy, Blessing the Hog Bottom of the Hill. 9:30pm, \$6.  
**Haywoods**, Elbo Room. 10pm, \$5.  
**Chris Hillman, Eric Shea and Molly Tuttle**, Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, \$16.  
**Veronica Lustre**, Austin Willacy Venue 9. 8pm, \$8-10.  
**Puracane, P'Taah, Dave Pike and the Cubop All-Stars**, Bimbo's 365 Club. 9pm, \$15. See Full Circle, page 66, and Microgrooves, page 65.  
**Pure Ecstasy**, Top of the Mark. 8:30pm, \$6.  
**Eric Sardinias**, Boom Boom Room. 9:15pm, \$10.  
**White Stripes**, Amoeba Music, 1855 Haight; 831-1200. 7pm.

#### Bay Area

**Shelly Doty X-tet**, Fourth Street Tavern. 9:30pm.  
**Ralph Woodson Trio**, Blake's. 9:30pm, \$5.

#### Jazz/new music

**Don Asher and Kent Cohea**, Moose's. 8pm.  
**Ned Boynton Combo**, Enrico's. 7pm.  
**Kevin Gibbs**, One Market Restaurant. 6:30pm.  
**Tammy Hall Trio**, Black Cat. 9:30 and 11pm, 12:30am, \$3.  
**Vince Lateano Trio**, Jazz at Pearl's. 9pm.  
**Mike Lipskin and D'Lilah Montrose**, House of Shields. 5:30pm.  
**Steve Lucky and the Rhumba Bums**, Cafe Coma. 9:30pm.  
**Jason Myers**, Houstons, 1800 Montgomery; 392-9280. 6pm. Wed-Thurs, Sun-Tues.  
**Open mic**, Bistro F Europe, 4901 Mission; 469-5637. 7pm.

**Al Pacheco Jazz Band**, Skip's Tavern. 8pm.  
**Zeena Quinn**, Hyatt Regency, Atrium Bar, 5 Embarcadero Center; 788-1234. 5pm.  
**Sonny Simmons**, Bruno's. 9pm.  
**Charles Under Experience**, Les Joudins. 8pm.  
**We Three**, John's Grill, 63 Ellis; 986-0069. 6:30pm.  
**Wesley Whitfield**, Plush Room. 8pm. \$20. Wed, Thurs, Sun.  
**Howard Wiley Trio**, Butterfly. 10pm. With DJ Kevin Manning.

#### Bay Area

**Ophir Paradise and Her Trio**, Paragon Restaurant, 1448 Burlingame, Burlingame; (650) 344-5692. 7:30pm.  
**Bob Schoen Jazz Quartet**, Anna's, 1801 University, Berk; (510) 849-2662. 8pm.  
**Dave Weckl Group**, Yoshi's. 8 and 10pm, \$20.

#### Folk/world/country

**Acoustic open mic**, Lost and Found Saloon. 9pm.  
**Rory McNamara**, Plough and Stars. 7pm.  
**Patsy O'Brien**, Johnny Foley's. 9pm.

#### Bay Area

**Amaldecure**, Cato's Ale House. 6pm.  
**Bluegrass Intentions**, Ashkenaz. 8pm, \$10.  
**Eugene Chadbourne**, Freight and Salvage. 8pm, \$14.50-15.50.

#### Dance clubs

**Audible Colors**, Top. 7pm. 2-step music.  
**Bondage A Go-Go**, Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.  
**Break An Sabin**, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.  
**Club Blaze**, 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.  
**Cream Butter**, 354 11th St; 863-5964. 8pm-2am.  
**Dark Sparkle**, Cafe du Nord. 9pm, \$3-5.  
**Discover**, Ruby Skye. 9pm-3am, \$10. House music with Cool Chris, Obodayo, Mark Farina, Jen, and Behrouz.  
**Dish**, Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.  
**Elephunk**, Justice League. 9pm-2am, \$7. Hip-hop music with Nobody, and Shortkut.  
**Expansions**, Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.  
**Focus**, Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.  
**Gather Round**, Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinammon Underpants, and DJ Design.  
**Groove Jet**, Holy Cow. 9pm. With local DJs.  
**House of Stone**, Endup. 10pm-4am, \$5-7. With resident DJs Blackstone, and Sam.  
**Indulgence**, Starlight Room. 10pm. Disco, funk, and house.  
**JazzJungle**, Tongue and Groove. 9pm, \$5. With DJ Denizen, and guests Bitches Brew, and Salvation Air Force.

**Lithium Lounge**, 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner, and guests.  
**Nessus Dorma**, HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house.  
**Poly's Playhouse**, Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles, and guests.  
**Progress**, Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJ E.T.A. spins techno and trance.  
**Qool**, 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.  
**Red Wine Social**, Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.  
**Seance**, Backflip. 9pm-2am, \$5. With Didge Kelli, Franky Boissy, Foxsee, and guest Cheb I Sabbah.  
**Sophistfunk**, Storyville. 10pm-2am. With Rueben, Khaled, and guests.  
**Sound Invasion**, Boomerang. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.  
**Therapy**, Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Eifem spin deep house.  
**Wasabi**, Glas Kat. 10pm-2am. House and urban grooves with rotating residents.

#### Bay Area

**Club Fusetti**, 10pm. Salsa and merengue.  
**Third World**, Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

#### Classical

**San Francisco Opera**, War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. The Opera performs Richard Strauss' *Der Rosenkavalier*, with Susan Graham in the lead role. Through Sun/10.  
**San Francisco Symphony**, Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. The Symphony, featuring violinist Gil Shaham, performs works by Takemitsu, Berg, and Beethoven. Michael Tilson Thomas conducts. Through Sun/3.

### thursday 30

#### Rock/blues/hip-hop

**BBMak**, Jessica Riddle Fillmore. 8pm, \$20.  
**Brenda Boykin and Home Cookin'**, Boom Room. 9:15pm, \$4.  
**Sean Costello**, Biscuits and Blues. 9pm, \$12.50.  
**'Dork Fest 2000'**, Paradise Lounge. 8:30pm. With Planting Seeds, X Roads, Barbie Killed Ken, New Strange, Zero Theory, and Potty Mouth.  
**Flesh Field**, Negative Format, God Module Slim's. 9:30pm, \$10.  
**Albert 'King' Giles**, Skip's Tavern. 7pm.  
**'Hex Appeal'**, Kimo's. 9:30pm, \$5. With Subarachnoid Space, Gault, and DJ Thee Sorcerer.

Continued on page 78

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THURS 11/30 10 PM \$5  
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11/30 **POPSCE**  
Oasis Record Release Party  
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FRIDAY Flashbacks/Worldbeat/Salsa  
12/1 **LAVA LOUNGE**  
DJs Billy Vidal & Guests

SATURDAY House  
12/2 **FOUNDATION**  
DJs Garth, Tasho & Wackball

SUNDAY Soul/R & B  
12/3 **REBIRTH**  
w/ DJ Henry & Guests

TUESDAY 60s & 70s Soul  
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**LEDISI WITH ANIBADE**  
and DJ JJ

12/1 Pop & Dance Performance **F**  
**THE ROOFIES**  
DJ The Now Sound  
10PM

12/2 Psychedelic Rock **Sa**  
**BMRC**  
**DORA FLOOD**

12/3 Indie Rock **Su**  
**PINQ**  
**THE STRATFORD**  
Jim Yoshi Pile Up  
8PM

12/4 Local Artist Showcase  
**THE MONDAY NIGHT HODT** featuring  
**ERIC SHEA & MOLLY TUTTLE**  
**CERDA PROJECT, KYLEE SWENSON,**  
**& ANTHONY GORDON** **M**  
9PM

12/5 Folk **Tu**  
**MARK OLSON**  
**VICTORIA WILLIAMS**  
& The Original Harmony Ridge  
Creek Dippers  
Eric Shea (solo)  
9PM

12/6 Dark 70s & 80s **W**  
**DARK SPARKLE**  
\$3 before 11 and \$5 after  
18 & over

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12/10 Kill the Messenger, Time and Matta,  
The Third Degree  
12/12 Fynn, Hopschotch

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Baobab 3388 19th St.; (415) 643-3558.  
Bauhaus 6139 Geary; (415) 387-1151.  
Beach Chalet 1000 Great Highway; (415) 386-8439.  
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Biscuits and Blues 401 Mason; (415) 292-2583.  
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Blackthorn Tavern 834 Irving; (415) 564-6627.  
Blue Lamp 561 Geary; (415) 885-1464.  
Boom Boom Room 1601 Fillmore; (415) 673-8000.  
Boomerang 1840 Haight; (415) 387-2996.  
Bottom of the Hill 1233 17th St.; (415) 621-4455.  
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Cafe Claude 7 Claude; (415) 392-3505.  
Cafe Cocomo 650 Indiana; (415) 824-6910.  
Cafe du Nord 2170 Market; (415) 861-5016.  
Cafe International 508 Haight; (415) 552-7390.  
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.  
Casanova Lounge 527 Valencia; (415) 863-9328.  
Cat Club 1190 Folsom; (415) 431-3332.  
Cellar 685 Sutter; (415) 441-5678.  
Circadia 2727 Mariposa; (415) 552-2649.  
City Nights 715 Harrison; (415) 546-7938.  
Club Deluxe 1509-11 Haight; (415) 552-6949.  
Club Malibu 3369 Mission; (415) 821-7395.  
Club Six 60 Sixth St.; (415) 863-1221.  
Club Townsend 177 Townsend; (415) 974-1156.  
CoCo Club 139 Eighth St.; (415) 626-2337.  
Cosmos 2730 21st St.; (415) 282-9926.  
Covered Wagon Saloon 917 Folsom; (415) 974-1585.  
Cypress Club 500 Jackson; (415) 296-8555.  
Deuces 2319 Taraval; (415) 566-9122.  
DNA Lounge 375 11th St.; (415) 626-1409.  
Dylan's 2301 Folsom; (415) 641-1416.  
Eastside West 3154 Fillmore; (415) 885-4000.  
Edinburgh Castle 950 Geary; (415) 885-4074.  
Elbo Room 647 Valencia; (415) 552-7788.  
Endup 401 Sixth St.; (415) 357-0827.  
Enrico's 504 Broadway; (415) 982-6223.  
Expansion Bar 2124 Market; (415) 863-4041.  
Fillmore 1805 Geary; (415) 346-6000.  
42 Degrees 235 16th St.; (415) 777-5559.  
Gathering Caffe 1326 Grant; (415) 433-4247.  
Gin Joint 312 Harriet; (415) 934-1655.  
Glas Kat 520 Fourth St.; (415) 495-6626.  
Great American Music Hall 859 O'Farrell; (415) 885-0750.  
Harry Denton's 161 Steuart; (415) 882-1333.  
Hi-Ball Lounge 473 Broadway; (415) 397-9464.  
HiFi 2125 Lombard; (415) 345-TONE.  
Hobson's Choice 1601 Haight; (415) 621-5859.  
Holy Cow 1531 Folsom; (415) 621-6087.  
Hotel Utah 500 Fourth St.; (415) 546-6300.  
House of Shields 39 New Montgomery; (415) 392-7732.  
Infusion 555 Second St.; (415) 543-2282.  
Ireland's 32 3920 Geary; (415) 386-6173.  
Java on Ocean 1700 Ocean; (415) 587-3126.  
Jazz at Pearl's 256 Columbus; (415) 291-8255.  
Jelly's 295 China Basin Way; (415) 495-3099.  
Johnny Foley's 243 O'Farrell; (415) 954-0777.  
Les Joulins 44 Ellis; (415) 397-5397.  
Julie's Supper Club 1123 Folsom; (415) 861-0707.  
Justice League 628 Divisadero; (415) 289-2038.  
Kate O'Briens 579 Howard; (415) 882-7240.  
Kimo's 1351 Polk; (415) 885-4535.  
King Street Garage 174 King; (415) 665-6715.  
Last Day Saloon 406 Clement; (415) 387-6343.

Lost and Found Saloon 1353 Grant; (415) 675-5996.  
Lou's Pier 47 300 Jefferson; (415) 771-0377.  
Luggage Store Gallery 1007 Market, Second fl.; (415) 255-5971.  
Mad Dog in the Fog 530 Haight; (415) 626-7279.  
Make-Out Room 3225 22nd St.; (415) 647-2888.  
Mario's Bohemian 2209 Polk; (415) 776-8226.  
Maritime Hall 450 Harrison; (415) 974-0634.  
Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.  
Moose's 1652 Stockton; (415) 989-7800.  
Nickie's BBQ 460 Haight; (415) 621-6508.  
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.  
Old First Church 1751 Sacramento; (415) 474-1608.  
111 Minna St. 111 Minna; (415) 974-1719.  
One Market Restaurant 1 Market; (415) 777-5577.  
Paradise Lounge 308 11th St.; (415) 861-6906.  
Peña del Sur 2870 22nd St.; (415) 550-1101.  
Piaf's 1686 Market; (415) 864-3700.  
Pier 23 Pier 23; (415) 362-5125.  
Plough and Stars 116 Clement; (415) 751-1122.  
Plush Room 940 Sutter; (415) 885-2800.  
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The Ramp 855 China Basin; (415) 621-2378.  
Rasselas 2801 California; (415) 567-5010.  
Red Devil Lounge 1695 Polk; (415) 921-1695.  
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.  
Rick's 1940 Taraval; (415) 731-8900.  
El Rio 3158 Mission; (415) 282-3325.  
Ritz-Carlton 600 Stockton; (415) 296-7465.  
Rose Pistola 532 Columbus; (415) 399-0499.  
Ruby Skye 420 Mason; (415) 693-0777.  
Sacrifice 800 South Van Ness; (415) 641-0990.  
Saloon 1232 Grant; (415) 989-7666.  
Seals Cove Pier 33, Embarcadero; (415) 788-4343.  
Shanghai 193D 133 Steuart; (415) 896-5600.  
Shannon's 1609 Powell; (415) 982-8898.  
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.  
Skip's Tavern 453 Cortland; (415) 282-3456.  
Slim's 333 11th St.; (415) 522-0333.  
Smiley's 41 Wharf Rd, Bolinas; (415) 868-1311.  
Someplace Else 1795 Geary; (415) 440-2180.  
Sound Factory 525 Harrison; (415) 979-8686.  
South Beach Billiards 270 Brannan; (415) 764-0389.  
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.  
Stars 555 Golden Gate; (415) 861-7827.  
Storyville 1751 Fulton; (415) 441-1751.  
The Stud 399 Ninth St.; (415) 252-7883.  
Studio 435 435 Broadway; (415) 291-0333.  
Sweat Shop 1943 Mission; (415) 487-1903.  
Tango Tango 1550 California; (415) 775-0442.  
Tempest 431 Natoma; (415) 495-1863.  
Ten 15 Folsom 1015 Folsom; (415) 431-0700.  
330 Ritch 330 Ritch; (415) 541-9574.  
Tip Top Inn 3001 Mission; (415) 824-6486.  
The Top 424 Haight; (415) 864-7386.  
Tongue and Groove 2513 Van Ness; (415) 928-0404.  
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.  
Toronado 547 Haight; (415) 863-2276.  
Transmission Theater 314 11th St.; (415) 861-6906.  
Trapdoor 3251 Scott; (415) 776-1928.  
26 Mix 3024 Mission; (415) 248-1319.  
Up & Down Club 1151 Folsom; (415) 626-2388.  
Velvet Lounge 443 Broadway; (415) 788-0228.



Folk you: Martin Sexton wows the crowd with his soulful voice, which at times recalls Van Morrison, at Slim's Fri/1.

Venue 9 252 Ninth St.; (415) 626-2169.  
Vivande Ristorante 670 Golden Gate; (415) 673-9245.  
Warfield 982 Market; (415) 775-7722.

#### Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.  
Baltic 135 Park Place, Point Richmond; (510) 235-2532.  
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.  
Blake's 2367 Telegraph, Berk; (510) 848-0886.  
Bluesville 131 Broadway, Oakl; (510) 893-6215.  
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.  
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.  
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.  
Ell's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.  
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.  
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.  
H's Lordships 199 Seawall, Berk; (510) 843-2733.  
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.  
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.  
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.  
Jupiter 2181 Shattuck, Berk. (510) THE-ROCK.  
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.  
Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272.  
New George's 842 Fourth St, San Rafael; (415) 457-1515.  
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.  
924 Gilman 924 Gilman, Berk; (510) 525-9926.  
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.  
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.  
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.  
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.  
Peri's 29 Broadway, Fairfax; (415) 459-9910.  
Port Lite 229 Brush, Oakl; (510) 451-0600.  
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.  
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.  
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.  
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.  
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.  
White Horse 6551 Telegraph, Oakl; (510) 652-3820.  
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## music

## calendar

rock, jazz, folk/world,  
dance clubs & classical

### Thursday 30

From page 73

**Joe's Vacation** Paradise Lounge. 6pm.  
**John Land** B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm.  
**Ledisi** Cafe du Nord. 10pm, \$6.  
**Rebirth Brass Band**, Boomshanka Justice League. 9pm, \$20. With DJ Motion Poton.  
**Simon Slinger**, Ing, Buddhakowski Bottom of the Hill. 9:30pm, \$6.  
**Tainted Love** Tongue and Groove. 10pm, \$10.  
**West Coast Blues Revue** Blue Lamp. 9:30pm.  
**Charles Wheal** Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
**Wobbly, Disc** Luggage Store Gallery. 8pm, \$6-10.

### Bay Area

**Action Palace** 19 Broadway. 9:30pm.  
**Heather Combs Band** Fourth Street Tavern. 9:30pm.  
**Rachel Garlin** La Peña Cultural Center. 8pm, \$8-10.  
**Country Pete McGill and His Cottonfield Blues Band** 10739 MacArthur, Oak; (510) 553-9892. 9pm.  
**Red Meat, Vagabond Lovers** Starry Plough. 9:30pm, \$6. "Beastfest" showcase.

### Jazz/new music

**Blue Room Boys** Top of the Mark. 8:30pm, \$6.  
**Scott Foster Trio** Black Cat. 9:30 and 11pm, 12:30am, \$5.  
**Larry Douglas Quintet** Les Joulins. 8pm.  
**Scott Foster Trio** San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.  
**Dick Fregulia and Vince Gomez** Cobalt Tavern. 7pm.  
**Patrick Green Trio** Butterfly. 10pm. With DJ SoMuchSoul.  
**High Rollers** Harry's on Fillmore, 2020 Fillmore; 921-1000. 9pm.  
**Shan Kenner** Enrico's. 7pm.  
**Mike Lipskin and Waldo Carter** Moose's. 8pm.  
**Kim Nalley Bruno's** 10pm. With the Marcus Shelby Orchestra.  
**Larry O'Leno** Piano Bar, 1092 Post; 771-2022. 8:30pm. Thurs-Sun.  
**Billy Philadelphia** One Market Restaurant. 6:30pm.  
**Play Tonic** Cafe Claude. 7pm.  
**Bob Porcelli** Jazz at Pearl's. 9pm. Through Sat/2.  
**Starlight Orchestra** Starlight Room. 8pm. With Daline Jones, and Kent Strand.

### Bay Area

**Joey DeFrancesco** Yoshi's. 8 and 10pm, \$20. With Tom Harrell, and Teddy Edwards. Through Sun/3.  
**Tina Marzelle and Her Jazz Trio** Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

### Folk/world/country

**Acoustic open mic** Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.  
**Avalon Rising** Johnny Foley's. 9pm.  
**Bluegrass jam session** Atlas Cafe. 8pm.  
**Charanson Elbo Room**. 10pm, \$6.  
**Johnny Cunningham and Susan McKeown**

**Cellar** at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$15. See Critic's Choice.  
**Jen Faith** Simple Pleasures Cafe. 8pm.  
**International gypsy jazz open mic** Bistro E Europe, 4901 Mission; 469-5637. 7pm.  
**Jethro Jeremiah Band, Grasshoppers** Last Day Saloon. 9:30pm, \$5.  
**Tipsy House** Plough and Stars. 7pm.

### Bay Area

**Azeem** New George's. 11pm.  
**Keni 'El Lebrilano'** Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.  
**Holly Near** Freight and Salvage. 8pm, \$18.50-19.50. See 8 Days a Week, page 68.

### Dance clubs

**Arabian Nights** El Rio. 9pm. With Ultra Gypsy.  
**Blend** Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.  
**Body and Soul** Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.  
**Circuit Breaker** Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.  
**Culture Club** Six. 9pm, \$10. With the Slumlordz, and DJs Myke One, i-Cue, Derrick D, and Jahyzer.  
**DiscoKitty** Polly Esther's. 9pm. '70s and '80s with DJ Chill.  
**Double Clutch** Sacrifice. 10pm-2am. JB spins old-school breaks.  
**Eden AsiaSF** 10pm. House, disco, and hip-hop with rotating residents.  
**Electrofreq** 354 11th St; 863-5964. 7pm.  
**Elementary** Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning Jazz, funk, and Latin.  
**Faith City Nights** 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.  
**Free Liquid** 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.  
**Full Circle** Club 238, 238 Columbus; 339-7899. 10pm-5am. With residents Norm Stradley, Ben Doren, and guest DJ M3.  
**Groove** Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra, and guests.  
**Kit Kat** Endup. 10pm-4am, \$10.  
**Instrumental Sound Factory** 10pm, \$5-10. With Mr. E., and DJ Qwest.  
**1984** Cat Club. 9pm. 80s music.  
**Popscene** 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron, and Jeremy.  
**Reform Skool** Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler, and guests.  
**Rush** Bas, 383 Bay; 441-3885. 9pm-2am, \$10. Jungle music with John B, Presha, and Stomp.  
**Soulness** Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.  
**Str8 Up & Down Club** 10pm-2am, \$10. With Ben Doren and Julius Melendez.  
**Sure Shot** Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Continued on page 80

## critic's choice: music

### Bob Porcelli

Thurs/30-Sat/2, Jazz at Pearl's

This summer, saxophonist Bobby Porcelli put on a bang-up show at the San Jose Jazz Festival with the Bronx Horns, a group he's been a part of for close to a decade, along with trumpeter Ray Vega and tenor man Mitch Frohman. All are alumni of the Tito Puente Orchestra and, like their former boss, great lovers of the Latin jazz complex. Porcelli straddles both worlds; he grew up in New York City playing alto and baritone sax with legends Tito Rodriguez, Mongo Santamaria, Sabu Martinez, and Willie Colon, as well as jazz greats T.S. Monk, Lionel Hampton, Joe Henderson. On ballads he bears the melodiousness of Johnny Hodges with the bite of Sonny Criss, and he's a stylist who pairs the roots of Charlie Parker, the improvisational wit of Jackie McLean, and a Latin pulse in his heart. In town for three nights, he sits in with pianist Mark Levine and the Vince Lateano Trio on Thursday and plays with his own quartet — Levine, bassist Peter Barshay, and drummer Danny Spencer — on Friday and Saturday. 9 p.m., 256 Columbus, S.F. (415) 291-8255. (Chuy Varela)



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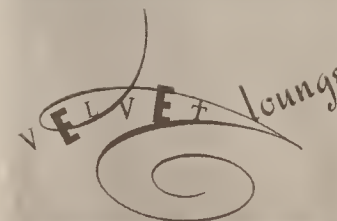


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music  
**calendar** rock, jazz, folk/world,  
dance clubs & classical

critic's choice: music

**Cat Power**

Wed/29, Great American Music Hall

The soft-spoken, moody musings of Cat Power, alter ego of singer-songwriter Chan Marshall, float serenely into San Francisco on the wings of her newest release, *The Covers Record*. On this follow-up to 1998's *Moon Pix*, Marshall remolds classic tunes from the likes of the Rolling Stones, Bob Dylan, and Nina Simone, breaking the songs down to their bare essence and rebuilding them into her own morose masterpieces. Expect no rock star posturing, no sweaty air guitar, and no testosterone-fueled stage dives from her live performance. The introspective, insular Marshall is notoriously shy onstage, creating a live atmosphere that often vacillates between brilliance and breakdown. Standing alone, alternating between guitar and piano, Marshall weaves a melodic web around herself and then gently entices the audience, lulling them with whispers to step inside of her heartbreaking, beautiful songs. 7 and 10:30 p.m., 859 O'Farrell, S.F. \$12.50-\$14. (415) 885-0750. (Sabrina Crawford)



PHOTO BY STEPHANO GIOVANNI

**Thursday 30**

From page 78

**Uncommon Origins** Hotel Utah. 9pm. With Zezer, Charlie Bucket, Just One, Pres, and Paradox.

**What Da Funk** Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

**Bay Area**

**Beatdown Blake's**. 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance music.

**Dedicated Followers of Fashion** Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-2am. Pop music.

**Grateful Dead DJ Nite** Ashkenaz. 10pm, \$5. Grateful Dead music spun by Digital Dave.

**So Many Styles** Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles, and Kendread.

**Classical**

**Bel Canto Society** San Francisco State University, Creative Arts Building, Knuth Hall, 1600 Holloway; (650) 208-6590. 8pm. The student-run organization performs a program of works by Mozart, Bizet, and others.

**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/29.

**friday 1**

**Rock/blues/hip-hop**

**Backpages** Johnny Foley's. 9pm.

**Blue Tulip** Paradise Lounge. 6pm.

**Boomshanka**, Yamagata Tongue and Groove. 9pm, \$6.

**Clutch Pier 23**. 7pm. With DJ F.

**Steve Gannon Band** Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

**Grannies**, Mack Truck Covered Wagon Saloon. 6pm, \$3.

**Highdivers** Momi Toby's Revolutionary Cafe, 528 Laguna; 626-1508. 7:30pm. See "Yearning Man," page 62.

**Craig Hordlow** B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm.

**Greg Jones** Brainwash. 8pm.

**Edna Love Skip's Tavern**. 9:30pm. Through Sat/2.

**R.J. Mischo** Blue Lamp. 9:30pm.

**Teddy Morgan and His Blues Band** Boom Boom Room. 9:15pm, \$8.

**Rebirth Brass Band**, Peanut and the Apocalypse Justice League. 9pm, \$20. With DJ Motion Potion.

**Resin**, Tea Leaf Green, Eric McFadden Paradise Lounge. 8:30pm.

**Rocket Queen**, Casiotone for the Painfully Alone, Heyta Heyworth, Grand Buffet Kimo's. 9pm, \$5.

**Rooties**, Devilettes Cafe du Nord. 10pm, \$7.

**John Santos and YBCA** Yerba Buena Center for the Arts, 701 Mission; 978-2787. 8pm, \$10-12.

**Martin Sexton** Slim's. 9pm, \$14-15.

**Sleepytime Gorilla Museum**, Uz Jsme Doma, Grand National Bottom of the Hill. 10pm, \$8.

**Staci Twigg**, Teltio, Gabriel Gordon Hotel Utah. 9pm.

**Who's Anthony**, Picnic, Vegas de Milo, Deadweight, Seven Seventh Note, 915 Columbus; 921-2582. 8:30pm.

**Bay Area**  
**Cheapskate**, Fetish, San Geronimo, Mommie's Friend Port Lte. 9pm. 'Beastfest' showcase.

Continued on page 83



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## Concert Update

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### this week

For complete calendar of shows this week see music listings.

<b>VIVENDO DE PAO</b> 11/29 Bimbo's	<b>MARTIN SEXTON</b> 12/1 Slim's	<b>SIXTY WATT SHAMAN</b> CORROSION OF CONFORMITY FLYBANGER CLUTCH 12/3 Slim's
<b>CAT POWER</b> HER SPACE HOLIDAY 11/29 Great American Music Hall	<b>LINK WRAY</b> THE BLACKOUTS 12/2 Slim's	<b>AISLER'S SET</b> BLONDE REDHEAD 12/5 Great American Music Hall
<b>FLESH FIELD</b> GOD MODULE NEGATIVE FORMAT 11/30 Slim's	<b>TALVIN SINGH</b> 12/3 Bimbo's	<b>O.P.M.</b> WHEATUS 12/5 Bottom of the Hill
<b>PURACANE</b> P'TAAH DAVE PIKE & THE CUBOP ALLSTARS 11/30 Bimbo's	<b>*SAMMY HAGAR</b> THE WABORITAS 12/3 The Warfield	<b>THE ORIGINAL</b> HARMONY RIDGE CREEK DIPPERS 12/5 Cafe Du Nord
	<b>*COMMON</b> PLANET ASIA 12/3 The Fillmore	

### coming up

<b>THE WHITE STRIPES</b> 12/7 Bottom of the Hill	<b>AIMEE MANN</b> GRANT PHILLIPS 12/12 The Fillmore	<b>*EVERCLEAR</b> HOOTIE & THE BLOWFISH NELLY FURTADO 12/15 The Warfield
<b>AQUABATS</b> BLUE MEANIES TSUNAMI BOMB 12/7 Slim's	<b>JOE JACKSON</b> JOHN HIATT 12/13 Masonic Auditorium	<b>CAUSTIC RESIN</b> GAZA STRIPPERS 12/16 Bottom of the Hill
<b>JONATHAN RICHMAN</b> 12/8/ Slim's	<b>SAMIAM</b> WESTON 12/13 Bottom of the Hill	<b>DAN HICKS &amp; THE HOT LICKS</b> 12/21 Great American Music Hall
<b>ROCKAPELLA</b> 12/10 Great American Music Hall	<b>*TAJ MAHAL &amp; THE PHANTOM BLUES BAND</b> 12/13 The Fillmore	<b>THE BLASTERS</b> 12/23 Slim's
<b>ST. GERMAIN</b> 12/11 Bimbo's	<b>GREEN DAY</b> PAPA ROACH A.F.I. DEFTONES/DISTURBED 12/15 Bill Graham Civic Auditorium	<b>*WILLIE NELSON</b> 2/21/01-2/22/01 The Fillmore
<b>JOHN WESLEY HARDING</b> THE RADICAL GENTLEMAN 12/11 Great American Music Hall		
<b>PINK MARTINI</b> 12/12 Great American Music Hall		

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\*indicates tickets for this show are not available through TICKETS.COM

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**Joey DeFrancesco**  
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MON 12/11  
TUE 12/12  
THRU  
THU 12/14  
**Cyrus Chestnut Trio**  
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FRI 12/15  
THRU  
SUN 12/17  
**Pat Martino & Friends**  
featuring  
Joey DeFrancesco on organ & Billy Hart on drums

MON 12/18 Bay Area Bossanova Celebrates CD!  
**PAUL HANSON GROUP**

12/19  
THRU  
12/23  
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12/26  
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Friday 1

From page 80

Jazz/new music

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. Fri-Sat.  
**Brass Monkey Brass Band** Bruno's. 9 and 11pm, \$10.  
**Dick Conte Duo** Cobalt Tavern. 7pm.  
**Chris Huson** Moose's. 8pm.  
**Hafiz Modirzadeh** Meridian Gallery, 545 Sutter; 398-7229. 8pm, \$5-10.  
**Mingus Amungus** Elbo Room. 10pm, \$7.  
**Bob Porcelli** Jazz at Pearl's. 9pm. Through Sat/2. See Critic's Choice.  
**David Robbins Trio** Cafe Claude. 7:30pm.  
**Mal Sharpe and Big Money in Jazz** Enrico's. 8:30pm.  
**Wesla Whitfield** Plush Room. 8pm. \$25. Fri-Sat.

Bay Area

**Joey DeFrancesco** Yoshi's. 8 and 10pm, \$24. With Tom Harrell, and Teddy Edwards. Through Sun/3.

Folk/world/country

**Celtic Scandal** Ireland's 32. 9pm.  
**David Trasoff** Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$11. With Tim Witter.  
**Vanessa Verlee** Simple Pleasures Cafe. 8pm.  
**Zilya Slavonic** Cultural Center, 60 Onondaga; (510) 649-0941. 8:30pm, \$10.

Bay Area

**Blue Flame String Band** Freight and Salvage. 8pm, \$15.50-16.50. See 8 Days a Week, page 68.

Dance clubs

**Activate** Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylan, Brian Cox and Chameleon spin techno.  
**Assimilate 2000** Cat Club. 9:30pm-3am. With DJs Damon, and Viper.  
**Backflip** 10pm-2am, \$5. House music.  
**Bubble and Squeak** Annesia. 9pm-2am, \$5. With residents Tom Thunip, and Soul-salaam, and guest Goldmyne.  
**Club Nzinga** El Rio. 9pm, \$7. World beat with DJ Ruiz.  
**Cymbiosis** Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.  
**Fag Fridays** Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone.  
**Far East** Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven, and guests.  
**Fogfest** An Sibin, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.  
**Garage** 1028 Geary; 430-2169 ext. 9183. 10pm. House music with residents James Reed, and Mone.  
**House Beautiful** Sno-Drift, 1830 Third St; 431-4766. 10pm-4am.  
**Ibiza** Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.  
**Ignition** Sacrifice. 10pm-2am, \$5.  
**Into the Sound** Rawhide II, 280 Seventh St; 820-1555. 621-1197. With Josh, and Matthew.  
**Lava Lounge** Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.  
**Life** VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.  
**Mandala** Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm.  
**Metronome Ballroom** 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Ballroom dance party.  
**Mission K.O.** 26 Mix. 9pm-2am. House music with John Höward, and M3.  
**Mosaic** Joypad, 78 Minna; 789-7690. 10pm-2am. Electronic music with residents Joe Rice, Bre-ad, Tomas, and Mike Bee, and guests Chris Brann, and Craig Roseberry.  
**Nikita** Ten 15 Folsom. 10pm, \$15. With rotating DJs, and guest Grant Plant.  
**Radioactive** City Nights. 10pm. With David Garcia, RKTech, Joey Mazzola, and Greg Sandler.  
**Rebel Girl** Hush Hush Lounge. 10pm. Dance club for women with DJs China Girl, and Wax Chef.  
**Sequence** Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.  
**Syndrome** King Street Garage. 10pm-7am, \$15-20. With Tristan, Andrew Till, Adam Ohm, and K.J.

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12/04 WED DENISE PERRIER  
CLASSIC JAZZ



12/11 MON KOFY BROWN  
FUNK - SOUL - FUSION



12/18 MON DANILO'S  
LATIN QUARTET  
CHA-CHA - SALSA - MERENGUE

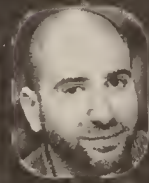


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SFMOMA

Continued on page 86



# STORK CLUB

WED. NOV. 29  
TEENAGE HARLOTS  
THE BLAST ROCKS  
ROCK & ROLL ADVENTURE KIDS

THURS. NOV. 30  
JOBBER  
SUN BURN  
U.V.R.

BEASTFEST 2000 (FRI/SAT/SUN)  
FRI. DEC. 1  
STIFF RICHARDS  
MARK GROWDEN'S ELECTRIC PINATA  
PERSEPHONE'S BEES

SAT. DEC. 2  
KIRBY GRIPS  
DEALERSHIP / LUNCH BOX  
BITESIZE / BLAST ROCKS!

ZSUN. DEC. 3  
GIBLET DRIBBLERS  
SHE MOB  
RUN FOR COVER LOVERS  
LEMON LIME LIGHTS

TUES. DEC. 5  
COME JAM WITH DORK.COM 6-10PM

WED. DEC. 6  
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GROWTH OF ALLIANCE  
WHITE BREAD  
40 GRIT  
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SATURDAY, DECEMBER 2

\*bEAST fest\*

(Hightone Records)

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SUNDAY, DECEMBER 3

Steve Freund & Guests

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# Raved on

The cleaner, more chino-pantsified San Francisco becomes, the more I crave straight-up sketchiness: long, messy nights; ripped polyester gowns; floor-length leather; reckless diva dancing; extra cussing; and hard-looking pimps. Mellow, sophisticated, and safe are completely over. These days, embracing metaphorical shadiness is the only way to get it on to the core.

Accordingly, my top musical inspirations this year stem from the hard, punk house singles by **Photek**, **Layo**, and **Bushwacka**, and of course, **DJ Assault**, the creator of fine gems like "Girls with All the Booty," "Same Hoe," "Suck It," and "Funky Bitch." If music is a matter of energy, raw animal is where it's currently at. After all, Republicans are in the House, glaciers are melting, the ozone is disintegrating, and money is flatlining. Welcome to the '80s — just don't forget to empty the contents of your pockets and your nose at the door.

Last week's DJ Assault performance at **Club 6** (produced by **Toph One**, **Mr. Brown**, and **Exact Science**) satisfied my basest needs: the beats were rough, the bass was wobbly, and aside from the stubborn group of trainspotters hogging up the front of the dance floor, the crowd was one of the raunchiest I've seen in years. Few booties remained static as the Detroit-based king of "ghetto tech" wove together a hard concoction of hip-hop, techno, house, and whatever the fuck else he wanted. His chaotic aesthetic fully prepared me for the next day's plane ride to the exact opposite of mad crazy fun: the Jewish retirement home in New Jersey where my decrepit grandparents sit around all day playing bridge, popping pills, and talking shit about gentiles.

On returning to San Francisco, I desperately needed a dose of my own religion: seedy house music. So I returned to the **Endup** midafternoon to catch DJs **Ruben Mancias** and **David Harness** at the **T-Dance** and wound up having an accidental reunion of sorts with the cast of **Poltiporn**. Weeks ago writer Eugene Chai and I had accosted a random frat boy and convinced him to star in a political porno with us — the catch being that he would have to take it up the ass from Eminem for five hours straight. Surprisingly, our reticent bottom feeder was there sweating his brains out on the dance floor. For a moment I quivered in fear, terrified of an actual repeat encounter.

Alas, he made eye contact with us immediately and raised both fists and smiled robustly, as if to say, "Yo! You my motherfuckin' peeps!" He then disappeared back onto the dance floor, glo sticks held firmly in his fists.

Things were looking good.

Sensing more perverse interaction potential, Eugene and I dashed onto the dance floor and tapped him on the shoulder. He followed us onto the deck, high-fiving members of his extensive posse along the way. "Wow, he seems very A-list today," Chai noted.

Stupidly, we again tried to convince him that we had recently conducted our wedding ceremony in a bathroom stall at the **Endup**.

"Oh really," our nameless boy said suspiciously. "Where are your rings?" Unfortunately, today he appeared remarkably lucid.

"It just doesn't happen in our culture," Chai stumbled.

The tables had turned without warning. "Yeah-yeah-yeah-yeah right," he muttered quickly, smacking his gum with newfound arrogance.

"Well, we're not actually married yet," Chai struggled. "We haven't gone to Vegas to finalize the deal yet."

"Right," our former squealing pig quipped.

"But he's still dealing cocaine and white slaves to support us!" I piped in, trying to keep the believability factor flowing.

"Oh really?" he asked, sort of buying it for a moment. But then: "Are you sure you aren't just full of shit?"

This angered Chai: "Are you serious? Why the fuck would we do that to you?"

"I dunno," our boy said. "I was talking to my friends about how I met you guys, and they all said you sounded like some sketched-out motherfuckers."

"Well, I don't know what to say," Chai sniffed defensively. "Except that's — well, that's certainly not us."

"Uh-huh," the boy said, looking at the ground and distractedly kicking at a cigarette butt. "Anyway," he turned to me, "you look a lot better today than you did last time."

"What do you mean?" I squirmed, sensing a backhanded bitch slap coming on.

"Yeah," he continued with unexpected force. "You guys looked totally fucked up when I met you."

"Oh, that's weird," I said humbly.

"Well, we weren't at all!" shouted Chai, whose four Red Bull-and-vodkas were beginning to kick in. "It's all business when it comes to us!"

"That's cool," our aloof stud said, bored with us already. "All right, I'm gonna go dance."

With his fingers still wrapped tightly around the glo sticks, he nodded farewell and returned to his boogie man position on the dance floor.

"Damn," I pouted. "He's completely over us."

Distraught, dissed, and no longer feeling sexually desirable, Chai and I plotted to win him back. We concluded that meeting our man outside of the **Endup** would be the smartest choice — perhaps at a barbecue or an innocent sleep-over. "That way he'll know that we still desperately want him to be our lead cock," Chai said.

"Absolutely," I confirmed. "I guess the next step is to learn his name."

To be continued next week with "Solid Cock-b-Cue." ❖

**T-Dance.** Sundays, 6 a.m.-2 a.m., **Endup**, 401 Sixth St., S.F. (415) 357-0827.

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Send comments or tips to [ladyarmalade@sfbg.com](mailto:ladyarmalade@sfbg.com).

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## far east



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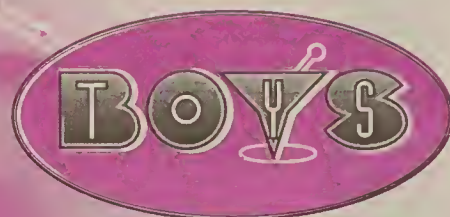
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music

calendar

rock, jazz, folk/world,  
dance clubs & classical

## Friday 1

From page 83

'Sounds of 0m-Future Tropic' record release party Manhattan Lounge, 699 Market; 543-0191. 10pm-2am, \$10. With DJs Fluid, Andy Caldwell, and Sean Ferguson.

Square Ruby Skye. 9pm-3am. House music with rotating DJs.

Stay High Fridays Up & Down Club. 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others.

Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.

XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete.

## Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia, and Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with Fogo Na Rampa.

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

In the Mix Temple Bar, 984 University; (510) 548-9888. 9:30pm. Hip-hop, R&B, dancehall, and house.

Shark Sandwich Fourth Street Tavern.

9:30pm. 70s, 80s, and 90s dance music.

## Classical

Jeffrey Kahane Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The pianist gives a benefit concert for San Francisco Performances' Endowment Campaign.

Opera workshop concert San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 7:30pm. The Conservatory's students present various scenes from well-known operas.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/29.

## Bay Area

California Bach Society Choir St. Mark's Episcopal Church, 2300 Bancroft, Berk; (650) 299-8616. 8pm, \$12-25. The Choir performs Claudio Monteverdi's Christmas Vespers.

## saturday 2

### Rock/blues/hip-hop

Cleft, Cream Abdul Babar, Blessing the Hogs, Dragbody Kimo's. 9pm, \$3-5.

East of Eden B-Spot Restaurant and Brewing Company, 2301 Fillmore; 614-1111. 9:30pm.

Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Roy Gaines Band Boom Boom Room. 9:15pm, \$10.

Heavy Petting Zoo, 5AM, Fynn Hotel Utah. 9pm.

Huckle Bucks Blue Lamp. 9:30pm.

Kicking Mule Ireland's 32. 9pm.

Edna Love Skip's Tavern. 9:30pm.

Monkey Wrench, Zen Guerilla, Clay Wheels Bottom of the Hill. 10pm, \$8-10.

Nobody Amoeba Music, 1855 Haight; 831-1200. 2pm.

Paul Pena Noe Valley Ministry. 8:15pm, \$15-17.

Resin, Black Kali Ma, Freeway Planet Paradise Lounge. 8:30pm. With Chris Clous in the upstairs lounge.

Tall Keith and Eric Maskot Brainwash. 8pm.

Link Wray, Blackouts Slim's. 9pm, \$15.

## Bay Area

Daniel Castro Eli's Mile High Club. 8pm.

Gator Beat Baltic. 9:15pm, \$5.

Blastrocks, Kirby Grips, Dealership, Bitesize, Lunchbox Stork Club. 7pm.

Jesus Martini, Flanelhed Fourth Street Tavern. 9:30pm.

Peachfish, Ramona the Pest, Mega Mousse Starry Plough. 9:30pm, \$6. 'Beastfest' showcase.

Salem Lights, Mercury, Cutlass Supreme, Drunkhorse Port Lite. 9pm. 'Beastfest' showcase.

Sprague Brothers, Bellyachers Ivy Room. 10pm, \$5. CD release party for Sprague Brothers. 'Beastfest' showcase.

## Jazz/new music

Bo Grampus Atlas Cafe. 4pm.

Jeanne Hoffman and Don Bennett Moose's. 8pm. Sat, Tues.

Gregory James Trio Cafe Claude. 7pm.

Michael LaMacchia Trio Cobalt Tavern.

7:30pm.

BJ Papa Cafe Prague, 584 Pacific; 433-3811.

9:30pm.

Max Perkoff Enrico's. 8:30pm.

Bob Porcelli Jazz at Pearl's. 9pm. See Critic's Choice.

Beebe Price Harry's on Fillmore, 2020 Fillmore; 921-1000. 9pm, \$3.

Bishop Norman Williams, Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.

## Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Joey DeFrancesco Yoshi's. 8 and 10pm, \$24. With Tom Harrell, and Teddy Edwards.

Through Sun/3.

Barbara Higbie Freight and Salvage. 8pm,

\$16.50-17.50. See Microgrooves, page 65.

Jane Olivor Marin Jewish Community Center, 200 North San Pedro, San Rafael; 479-2000. 8 and 10pm, \$30-35.

## Folk/world/country

Ben and Celtic Scandal Johnny Foley's. 9pm.

Bluegrass Intentions Atlas Cafe. 4pm.

Global Echo Pier 23. 10pm.

Jesus Diaz y Su QBA Elbo Room. 10pm, \$6.

Tony Furtado Band, Taos Hum Last Day Saloon. 9:30pm, \$12.

## Bay Area

Bobs Julia Morgan Center for the Performing Arts, 2640 College, Berk; (925) 798-1300. 8pm, \$15.

Chava Alberstein Marin Center, Avenue of the Flags, San Rafael; (415) 499-6400. 8pm, \$16-28.

Dr. Loco's Rockin Jalapeno Band La Peña

Cultural Center. 9:30pm, \$10.

Kotoja, West African Highlife Band, Nigerian

Brothers Ashkenaz. 8:30pm, \$12.

## Dance clubs

Backflip 10pm-2am, \$5. House music with Mauricio.

Basta Amnesia. 10pm-2am. Atmospheric electronic music with TripRob, and Subra.

Baysiks Top. 7-10pm. With Affect, Fiction, and Dom Some.

La Belle Epoque Top. 10pm-2am. Drum 'n' bass and 2-step with Mateo, and WishFM.

Color Wheel Oxygen, 175 Valencia; 255-2102. 9pm-2am. With residents Tom Thump, and Oliver Goss, and guests Fluid, and Dirk.

Contrast Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.

Eklektik Cat Club. 10pm-3am. Drum 'n' bass with rotating residents, and guests Phantom Beats.

Foundation 330 Ritch. 10pm. House music with Whakball, Tasho, and Garth.

Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hella Tight Amnesia. 9pm-2am. With Vinnie Esparza, Jonny Deeper, and Asti Spumanti.

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

House and Groove Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Conormac, Aqua Funk, and guests.

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Lush CoCo Club. 10pm-2am, \$5.

Menagerie Club Six. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.

Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. West Coast swing party with DJ Beth Bellamy, and guests Wayne and Sharlot Bott.

New Wave City King Street Garage. 9pm-3am, \$5-10. 80s music with Skip and Shindog.

Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.

Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Oushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Release Ten 15 Folsom. 10pm, \$20.

Remedy Big Heart City. 9pm-4am. House, soul and R&B with guest Doc Martin.

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Thursday November 30  
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Friday December 1  
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Saturday December 2  
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**REGGAE** 10-2am

Sunday December 3  
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Wednesday December 6  
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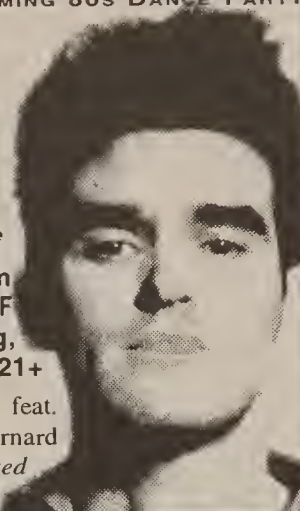
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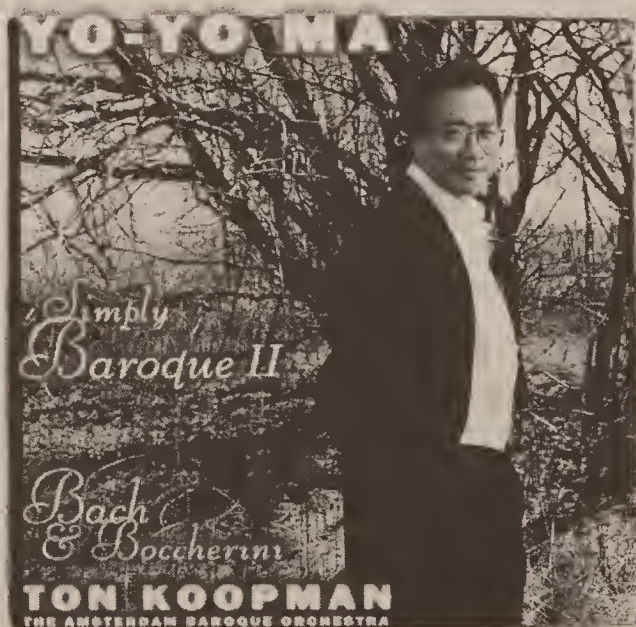
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Josh Jones Quartet 11pm

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# rock, jazz, folk/world, dance clubs & classical

## music calendar

### Saturday 2

From page 86

**San Francisco** 354 11th St; 863-5964. 9pm. With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.  
**pHusion** 26 Mix. 9pm-2am, \$5. Jazz, breaks, and beats with residents Andrew Jervis, Tomas, and Jonah Sharp.  
**Speed** 1028 Geary; 430-2190 ext. 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion, and Franzen.  
**Subterra** Ten 15 Folsom. 10pm-6am. With resident Tom Thump, and guest Noel.  
**Sub Zero** Sno-Drift, 1830 Third St; 431-4766. 10:30pm-4am. House and UK garage with resident Sean Ferguson.  
**Supastar** Sacrifice. 10pm-2am, \$5. With local DJs.  
**Universe** Club Townsend. 10pm-4am, \$14. House music with David Harness.

### Bay Area

**400 Club** 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.  
**Gravity Club** Fusetti. 10pm. Funk, R&B, soul, and house.  
**Platforms** Zazoo's, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.  
**Rimshot** Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

### Classical

**Bay Brass** Grace Cathedral, 1100 California; 762-2277. 4pm, \$12-50. The ensemble plays a concert of holiday music.  
**Jennifer Chung** Community Music Center, 544 Capp; 647-6015. 8pm. The flutist leads a sextet in a recital of works by Bach, Jolivet, Polito, and Shostakovich.  
**Opera workshop concert** San Francisco Conservatory of Music, Agnes Albert Hall, 1201 Ortega; 759-3475. 7:30pm. See Fri/1.  
**Pepe Romero** Herbst Theater, 401 Van Ness; 392-4400. 8pm, \$24-34. The classical guitarist gives a performance.  
**San Francisco Opera** War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. See Wed/29.  
**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/29.

### Bay Area

**Berkeley Community Chorus and Orchestra** St. Joseph the Worker Church, 1640 Addison, Berk; (510) 528-2145. 8pm. The Chorus and Orchestra, under the direction of Arlene Sagan, performs Gounod's St. Cecilia Mass, as well as compositions by Handel, and Mozart.  
**Skyline College Choir** St. Peter Catholic Church, 700 Oddstad, Pacifica; (650) 355-9326. 8pm, \$5-10. The Choir, accompanied by harpist Karen Thielen, and pianist Richard Rogers, performs a holiday concert of works by Benjamin Britten, and John Rutter, among others.

### sunday 3

### Rock/blues/hip-hop

**Amscray**, Replicators, Blue Sky Roadster Hotel Utah. 8:30pm.  
**Anniversary**, Fluke Starbucker, Mates of State Bottom of the Hill. 5:30pm, \$7. With all-you-can-eat BBQ.  
**Blues jam** Blue Lamp. 9:30pm. With Pimp Daddy Jesus.  
**Common**, Planet Asia Fillmore. 8pm, \$20.  
**Corrosion of Conformity**, Clutch, Flybanger, 60 Watt Shaman Slim's. 8pm, \$15.  
**Sammy Hagar** Warfield. 8pm, \$30-35.  
**Regi Harvey's blues jam** Skip's Tavern. 4pm. With Thunder Blue.  
**Isotope 217**, Chicago Underground Ouo Great American Music Hall. 9pm, \$10-12. See 8 Days a Week, page 68.  
**Ping**, Stratford, Jim Yoshii Pile Up Cafe du Nord. 8pm, \$5.  
**Talvin Singh** Fiho Room. 8pm, \$25.  
**Robert Stewart** Pier 23. 4pm.

### Bay Area

**She-Mob**, Lemon Llimelights, Run for Cover Lovers, Gilet Dribblers Stork Club. 3pm.

'Beastfest' showcase.

### Jazz/new music

**Mike Greensill** Moose's. 7:30pm. With guests. Love Motel Rassellas. 6pm.  
**Dave Mathews** Enrico's. 7pm.  
**Joshua Paxton** Cobalt Tavern. 7pm.  
**Bill Travis Orchestra** Top of the Mark. 8:30pm, \$6.

### Bay Area

**George Cremaschi and John Raskin**, Idiomatic Improv Project Tuva Space, 3192 Adeline, Berk; (510) 444-3595. 7:48pm, \$8.  
**Joey Oefrancesco** Yoshi's. 2 and 8pm, \$5-24. With Tom Harrell, and Teddy Edwards.  
**Jazz jam session** Bluesville. 8pm.

### Folk/world/country

**CMC Jazz Band**, Potting Community Music Center, 544 Capp; 647-6015. 3pm.  
**Jesse Dayton, Sean Kennedy** The Cellar at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$12.  
**Tony McMahon** Johnny Foley's. 9pm.

### Bay Area

**Oomingo de Rumba** La Peña Cultural Center. 4:30pm.  
**Open mic** Stork Club. 9pm.  
**Psydecar** Fourth Street Tavern. 9:30pm.  
**Johnny Cunningham and Susan McKeown** Freight and Salvage. 8pm, \$15.50-16.50. See Critic's Choice.

### Dance clubs

**Bionic** Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.  
**Club Havana** Jelly's. 4pm, \$7. Salsa music.  
**Oub Mission** Elbo Room. 9pm, \$5. Dub and roots with DJs Sep, Ben Stokes, and Ron.  
**Energy** Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.  
**Fallout** Cellar. 8pm-2am, \$6-10. Jungle.  
**Gasoline** Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk and Pete Stall spinning hard house, hard-NRG and techno.  
**Homestyle: The Integration Project** 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.  
**Magnitude B.O.** N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.  
**Metronome Ballroom** 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.  
**Pleasuredome** Club Townsend. 9pm-3:30am, \$7. With Neil Lewis, and Michael Mangiaforte.  
**Rebirth** 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.  
**Reggae Sundaze** Nickie's BBQ. 9pm-2am. Ras David I spins reggae.  
**Sixteen** Cat Club. 10pm. Rock 'n' roll.  
**Spundae** Ten 15 Folsom. 10pm-5:30am, \$5. With rotating DJs.  
**Stone Cold Chillin'** Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.  
**Sunday School Up & Down Club** 9pm-2am, \$10. With rotating residents Demilo, Patrick Wilson, and Norm Stradley.  
**Sunday Service** Tongue and Groove. 7pm-2am. House and trance with DJs Carlos, Pablo, and Dukane.  
**T-Oance** Endup. 6am-2am. With resident DJs.  
**Testpress** Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step.  
**Time Zone** Stud. 10pm. 80s music with Steve Masters, and Dangerous Dan.  
**Tino Corp.** Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.  
**Tonic** HiFi. 9pm-2am, \$7. House music with Eric Erickson, and Carlitos.  
**Tripp** Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

### Bay Area

**Club Fusetti** 10pm. World beat, reggae, and house with Ruben.  
**400 Club** 400 29th St, Oakl; (510) 261-1108. 9pm-2am. Salsa.  
**Oakland Reggae Sundays** Eli's Mile High Club. 8pm. With DJ Namane and guests.

Continued on page 90

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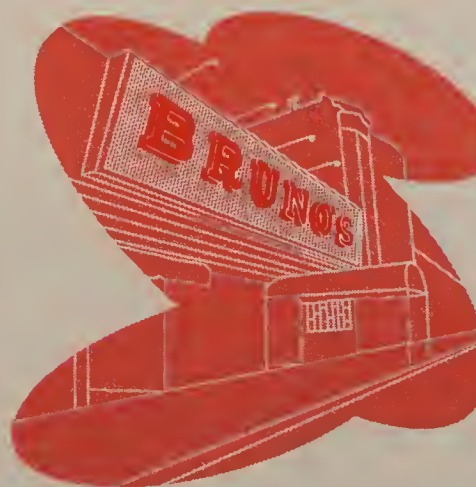
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- Thur 30<sup>th</sup>** TBA
- Fri 1<sup>st</sup>** "MISSION K.O." John Howard Vs. M<sup>3</sup> DJs tag team one style versus another making for some great dancefloor energy. 10-2. \$5, Free B 4 10:30
- Sat 2<sup>nd</sup>** "pHusion" Futuristic jazz, breaks, beats, and hi-tek experimental tunes. Resident DJs ANDREW JERVIS (Ubiquity Records), TOMAS (XLR8R Mag, Umoja Sound System) and JONAH SHARP (Spacetime Continuum) 9-2, \$6, Free B4 10
- Sun 3<sup>rd</sup>** "SUSHI SUNDAYS" A gathering for girls at 26MIX. Resident DJ GRAY with rotating DJs Olga T, Anita Lofton, Sharon Buck, C-Ladany, and D-Funk. Come chill with us at a warm social with great music, hot drinks, and beautiful women, like you. Boys welcome, but only if they behave. 3:30 PM to 10 PM, \$5
- Mon 4<sup>th</sup>** "Tranquility Base" Experimental ambient collage music and visuals for the ultra-civilized 9-2 No Cover
- Tue 5<sup>th</sup>** "DOWN THERE" Join residents DJs MONKEY & STEF and special guests for a super chill, uber-cool night of hip-hop, down-tempo, and funk 9-2, no cover more info @ [www.vinylexchange.com/downthere](http://www.vinylexchange.com/downthere)

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26Mix.com & our weekly email [thelist@26mix.com](mailto:thelist@26mix.com)  
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## music calendar rock, jazz, folk/world, dance clubs & classical

### Sunday 3

From page 89

#### Classical

**California Bach Society Choir** St. Gregory Nyssen Church, 500 De Haro; (650) 299-8616. 8pm, \$12-25. See Fri/1.

**Lawrence Ferrera, Tom Leisek** Noe Valley Ministry. 4pm, \$8-12. The two guitarists play works by Astor Piazzolla, Carlos Jobim, Sergio Assad, and Paulo Bellinati as part of the Ministry's Chamber Music program.

**San Domenico Singers and San Domenico Young Singers** St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm. The two choruses, directed by Michael Mello, and Peggy Struck, give a recital.

**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/29.

#### Bay Area

**Prometheus Symphony Orchestra** St. Ambrose Church, 1145 Gilman, Berk; (510) 527-1519. 3pm. The Symphony gives a holiday concert of works by Zoltan Kodaly, and Gabriel Faure. Eric Hansen conducts, and cellist Dana Rees is the lead soloist.

**Ragazzi** St. Mark's Episcopal Church, 2300 Bancroft, Berk; (650) 342-8785. 4pm, \$10-15. The Peninsula boys choir performs a holiday concert titled "Magnificat."

**Skyline College Choir** Our Lady of Angels Catholic Church, 1721 Hillside, Burlingame; (650) 355-9326. 8pm, \$5-10. See Sat/2.

### monday 4

#### Rock/blues/hip-hop

**Barfeeders** Zeitgeist, 199 Valencia; 255-7505. 7pm, \$8. Video release party.

**Blonde Redhead**, Erase Errata Bottom of the Hill. 9:30pm, \$12.

**Ian Brennan Show** Brainwash. 9pm.

**Go-Betweens**, Aislars Set Slim's. 8pm, \$15. See A&E, page 59.

**R.J. Mischo Blues Band** Boom Boom Room. 9:15pm, \$3.

**'Monday Night Hoot'** Cafe Du Nord. 9pm, \$5. With Eric Shea, Molly Tuttle, and guests.

**Needs**, Little Death Paradise Lounge. 8pm.

**Open mic** Hotel Utah. 7:30pm.

With Dayla Soul.

**Open mic** Skip's Tavern. 7pm.

With Regi Harvey.

#### Bay Area

**Green Eggs and Schramm** Fourth Street Tavern. 9:30pm.

**Country Pete McGill and friends** A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

#### Jazz/new music

**Hal Bigler** San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm.

**Ezra Gale Trio** North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

**Kevin Gibbs and Ruth Davies** Moose's. 8pm.

**Beebe Price Enrico's** 7pm. With Larry O'Leno, and John Clark.

**San Francisco Contemporary Music Players** Yerba Buena Center for the Arts, 701 Mission; 978-2787. 8pm, \$7-18.

**Larry Vuckovich** Jazz at Pearl's. 9pm, \$5.

#### Bay Area

**Jazz improv jam session** Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

**Robbie Kwock-Melecio Magdaluyo Sextet** Yoshi's. 8 and 10pm, \$10.

#### Folk/world/country

**Acoustic open mic** Blue Lamp. 9:30pm.

**Ben Flanagan** Ireland's 32. 9pm.

**PMS Elbo Room** 7pm. Benefit for the Patients Care Fund.

**Liza Silva y Voz Do Brazil** Top of the Mark. 8:30pm, \$6.

#### Bay Area

**Paul Geramia** Freight and Salvage. 8pm, \$14.50-15.50.

#### Dance clubs

**Funk Motel Dalva**, 3121 16th St; 252-7740.

10pm-2am. 60s and 70s funk with Daniel and guests.

**Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

**Rockin' Java** 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.

**Slapbass** Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.

**Smooove** Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.

**Star Lounge** Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

**Tranquility Base** 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

**Tranquilo** Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S..

**Vroom** El Rio. 8pm-midnight. Punk, funk, and soul.

#### Classical

**SFSU Student Recital** San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm. The school's music department students give a piano recital of Johann Sebastian Bach's *The Well Tempered Clavier*.

### tuesday 5

#### Rock/blues/hip-hop

**Blonde Redhead**, Need Great American Music Hall. 9pm, \$12.

**'Divabands'** Red Devil Lounge. 8:15pm, \$5. With Sami Kaneda, Ramona the Pest, and Ashia.

**Drizzoletto** Brainwash. 8pm.

**Andrew Freeman Band** Blue Lamp. 9:30pm.

**Oscar Myers' Bluesbeat** Boom Boom Room. 9:15pm, \$1.

**Nu Tone Wranglers** Elbo Room. 9pm, \$5. CD release party.

**Wheatus, OPM, Gwen Mars** Bottom of the Hill. 9pm, \$7.

#### Bay Area

**Faraway Family** Fourth Street Tavern. 9:30pm.

#### Jazz/new music

**Mike Clark** Jazz at Pearl's. 9pm.

**Beth Custer** Dona Luz 30 Besos Bruno's. 9:30 and 11pm, \$7.

**Ezra Gale Trio** Amnesia. 9pm.

**Gerry Grosz-AC Lewis Trio** Beach Chalet. 7:30pm.

**Ben Marcato's Mondo Combo** Top of the Mark. 8:30pm, \$6.

**Open mic** Bistro E Europe, 4901 Mission; 469-5637. 7pm.

**Sy Perkoff** Enrico's. 7pm.

**Marcus Shelby Jazz Orchestra** Intersection for the Arts, 446 Valencia; 626-3311. 8pm, \$12-15.

#### Bay Area

**Mills College Contemporary Performance Ensemble** Mills College, Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm.

**David Sanchez Sextet** Yoshi's. 8 and 10pm, \$16. Through Sun/10.

#### Folk/world/country

**Mark Olson, Victoria Williams, and the Original Harmony Ridge Creek Dippers** Cafe Du Nord. 9pm, \$12.

#### Dance clubs

**Asia Africa Arabia** Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

**Coolin'** Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.

**Oown There** 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey, Stef, Kool DJ Rize, and guest DJ Yamu.

**Element** Velvet Lounge. 10pm-2am, \$3. With residents John Paul, and Dom Some.

**Fury** Cat Club. 9pm.

**Impulse** An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Cuthrie, and others spinning techno.

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## Tuesday 5

From page 90

**Karamba** *Glas Kat*, 9:30pm-2am. With Borinquen, and DJ Dennis Gallegos.  
**Kulture** *Rawhide II*, 280 7th St; 820-1621. 9pm. House music.

**Low Down Grooves** *Top*, 7-10pm. With DJs Schnezy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop and funk.

**MaraReggae Grooves** *Galia Bar and Restaurant*, 2565 Mission; 587-3907. 9:30pm, \$5. Brazilian music with Mestre Wilson Law, and guests.

**Soul Samba** *Delva*, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

**Stylus** *Movida Lounge*, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.

**Trancefusion** *Fuse*, 493 Broadway; 788-2706. 6-10pm. With MP, Soukid, and Ara.

**Wax Sacrifice**, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

## Bay Area

**Club Fusetti** 9pm. Hip-hop and R&B with Phiness.

**Mad Hatter** *Bench and Bar*, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, \$3-5. Underground dance music.

## Classical

**San Francisco Opera** *War Memorial Opera House*, 301 Van Ness; 864-3330. 7:30pm, \$23-165. See Wed/29.

**Steven Osborne** *Herbst Theater*, 401 Van Ness; 392-4400. 8pm, \$25. The pianist, the 1997 winner of the Walter W. Naumburg Competition, gives a recital of works by Ravel, Schubert, and Oliver Messiaen.

## events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 29

## Around town

**'Celebrate Jazz: An Evening with Ken Burns'** *Palace of Fine Arts Theatre*, 3301 Lyon, (415) 392-4400. 8pm, \$17. See 8 Days a Week, page 68.

## Benefits

**'Honest Expressions'** *San Francisco State University, Cesar Chavez Student Center*, 1600 Holloway; 338-2580. 5-8pm, free. An opening reception is held for this children's art exhibit, with sales benefiting Camp Okizu, a camp for children and their families who suffer from cancer.

## Authors

**Alev Lytle Croutier** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist reads from *The Palace of Tears*.

**Courtney Rosen** *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author reads from *How To Do Everything*.

**John Ross** *City Lights Booksellers and Publishers*, 261 Columbus; 362-8193. 7pm, free. The author reads from *The War Against Oblivion*.

**Rebecca Solnit** *Modern Times*, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Hollow City*.

**Steven Yarbough** *Borders Books and Music*, 400 Post; 399-1633. 7pm, free. The author discusses the book, *Oxygen Man*.

## thursday 30

## Around town

**Conversations on roots and identity** *San Francisco State University, Humanities Building, Poetry Center*, 1600 Holloway; 338-1706. 7:30pm, free. Three generations of Iraqi Jews, led by Lital Levy, Daniel Khazzoom, and Mozel Sofaer, host an open discussion on this topic.

## Benefits

**'Spoken Words'** *Café Que Tal*, 1005 Guerrero; 647-4709. 7pm, \$7-10. Local novelist Gail Tsukiyama leads an evening of fiction, poetry, and music that benefits the Jamestown Community Center, who provide after-school and summer activities for Mission youth.

## Authors

**Caleb Carr** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses *Killing Time*.

**Corey Fischer** *Mechanics' Institute*, 57 Post; 393-0100. 6pm, \$5. The actor and playwright talks about the creation of *See Under: LOVE*.

**Mel Gordon** *City Lights Booksellers and Publishers*, 261 Columbus; 362-8193. 7pm, free. The U.C. Berkeley professor and playwright discusses *Voluptuous Panic: The Erotic World of Weimar Berlin*.

**Leon Litwack and Guy Johnson** *San Francisco Public Library, Main branch, Koret Auditorium*, 100 Larkin; 557-4277. 6pm, free. The editors discuss and sign copies of *Lift Every Voice and Sing: A Celebration of the Negro National Anthem 100 Years 100 Voices*.

**Sherry Ruth Anderson and Paul H. Ray** *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The authors talk about *The Cultural Creatives: How 50,000,000 People Are Changing the World*.

**Richard Unterberger** *Booksmith*, 1644 Haight; 863-8688. 7pm, free. The author reads from *Urban Spacemen and Wayfaring Strangers*.

## friday 1

## Around town

**'Day Without Art 2000'** *San Francisco Art Institute courtyard*, 800 Chestnut; 771-7026. 4pm, free. The Institute's Artists Committee organizes this installation in honor of artists whose lives have been claimed by the AIDS epidemic. The day's activities include lectures by Nathan Richie of Visual Aid, and artists Nancer LeMoins, and Martin Freeman.

**'Encuentro del Canto Popular'** *Korinthias Community Center*, 245 Valencia; 648-1045. 7pm, \$8-15. Through Sat/2. See 8 Days a Week, page 68.

**David Jubb** *Rainbow Grocery*, 1745 Folsom; 863-0620. 6:30-8:30pm, free. The naturalist discusses his "cell rejuvenation lifestyle therapeutics" program.

**'San Francisco Recovery Day'** *African American Cultural Center*, 762 Fulton; 221-3354 ext 19. 2-5pm, free. This fourth annual event features speakers, entertainment, a holiday survival guide, and refreshments.

**World AIDS Day symposium** *University of California, San Francisco, Cole Hall*, 513 Parnassus; 597-8297. 2-5pm, free. The college's AIDS Research Institute hosts a discussion titled "Men Make a Difference: Owning Our Future by Learning from Our Past."

## Benefits

**848 Community Space benefit** *848 Community Space*, 848 Divisadero; 922-2385. 8pm, \$10-25. Through Sun/3. This benefit for the community access building, which is currently being threatened with eviction, features performers of every stripe over three nights. Participants include Annie Sprinkle, Jess Curtis, Rob Brezny, Tracy Vogel, and several others.

**Jeffrey Kahane** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$26-38. The pianist gives a benefit concert for San Francisco Performances' Endowment Campaign.

**'Poetry and Pizza'** *Escape from New York Pizza*, 333 Bush; 421-0700. 7:30pm, \$5. Big Brothers/Big Sisters benefits from this collaborative reading, which features poets Giancarlo Campagna, Paul Geffner, Katharine Harer, Kelly Hogue, Glenn Ingersoll, Clive Matson, and Tom Smith.

## Authors

**Sandy Goldin** *Bernal Books*, 401 Cortland; 550-0293. 7pm, free. The author reads from the mystery *The Vanity Murders*.

**Cathy Holt** *Stacey's Bookstore*, 581 Market; 321-4687. 12:30pm, free. The author discusses *The Circle of Healing*.

## saturday 2

## Around town

**Bird walk for beginners** *Buena Vista Park, Duboce at Buena Vista East*; 621-3260. 8:30-11:30am, free. Ornithologist Alan Ridley leads this walk, where bird enthusiasts can view more than 30 different species.

**'Encuentro del Canto Popular'** *Korinthias Community Center*, 245 Valencia; 648-1045. 7pm, \$8-15. See 8 Days a Week, page 68.

**'SF Bicycle Network Tour'** *Meet at Golden Gate Park, JFK, Dr at Sixth Ave*; 431-2453.

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# Kalasam

Thurs-Sat Nov 30-Dec 2, 8pm

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Fort Mason Center  
San Francisco

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Photo: Marty Sohl



10am, free. The executive director of the San Francisco Bicycle Network leads this leisurely tour of the local bike network, which channels riders throughout metropolitan San Francisco.

## Benefits

**SF Camerawork's annual benefit auction of fine photographic prints** *Hosfelt Gallery, 430 Clementina; 764-1001.* SF Camerawork hosts an auction of over 200 vintage and contemporary photographs, with Dale Stulz as the MC.

**848 Community Space benefit** *848 Community Space, 848 Divisadero; 922-2385.* 8pm, \$10-25. Through Sun/3. See Fri/1.

## Bay Area

**Frederica Von Stade and Oakland East Bay Symphony** *Alameda High School, 2200 Central, Alameda; 392-4400.* 8pm, \$25-75. The mezzo-soprano and the Symphony, under the direction of conductors Michael Morgan and guest Jerry Fiddler, are joined by cellist Emil Miland in this benefit concert for the Alameda Education Foundation.

**'Vajrayana in Exile'** *Seventh Heaven Yoga Center, 2820 Seventh St, Berk; (510) 665-4300.* 9:30pm, \$14. The Tibetan Nuns Project, a nonprofit organization that supports refugee nuns who have fled their homeland, benefit from this multimedia event. Activities include music by Teshung Chakrasampa, Odissi dancing by Asako Takami, and visuals by 1008 Dakinis.

## Authors

**AK Press' Leaving San Francisco Party** *AK Press, 22 Shotwell, (415) 864-0892.* 6pm, free. See 8 Days a Week, page 68.

**Haight-Ashbury Literary Journal publication party** *Bound Together Books, 1369 Haight; 431-8355.* 8pm, free. The journal gathers various contributors to celebrate its latest issue and 20th anniversary.

## Bay Area

**Small Press Distribution Open House** *1341 Seventh St, Berk; (510) 524-1668.* Noon-4 p.m., free. See 8 Days a Week, page 68.

## sunday 3

### Around town

**Open house for San Francisco International Airport** *San Francisco International Airport, International Terminal; (650) 821-6401.* 9am-7pm, free, advance tickets required. The airport premieres its new international terminal during a day of exhibits, food, prize giveaways, music and dance, and other activities.

**'Rainbow of Goddesses'** *New College of California, 777 Valencia; (650) 572-1245.* 3 and 7pm, \$8-25. M. Macha NightMare and several priestesses conduct this ceremony to music by Amy Luna Manderino in honor of Judy Foster, also known as Calypso Iris.

## Benefits

**848 Community Space benefit** *848 Community Space, 848 Divisadero; 922-2385.* 8pm, \$10-25. See Fri/1.

**'Front and Center' benefit dinner and concert** *Westin St. Francis Hotel, 335 Powell; 565-3236.* 5:30pm, \$150-500. The 2000 Adler Fellow resident artists of the San Francisco Opera - Suzanne Ramo, Twyla Robinson, Donita Volkwin, Elena Bocharova, Katia Escalera, Todd Geer, Kyu Won Han, Philip Horst, and John Ames - perform during this fundraising event for the Opera.

## Bay Area

**Lucky Dog Theatre: Full Spectrum Improvisation** *Knights of Columbus Hall, 167 Tunstead, San Anselmo; 564-4115.* 4pm, \$12. The five-women collective performs a series of spontaneous songs and stories; proceeds are donated to Adopt A Family of Marin.

**Music Connection benefit concert** *Resurrection Lutheran Church, 397 Euclid, Oakland; (510) 444-5382.* 2:30pm, \$10-25. Several local musicians perform alongside amateur autistic musicians in this benefit for Music Connection, a program that helps autistic people express themselves.

## Authors

**Rik Isensee** *A Different Light, 489 Castro; 431-0891.* 7:30pm, free. The author discusses *The God Squad*.

## monday 4

### Around town

**'BayFF' mini tech fair** *University of California, Berkeley, Berkeley Center for Law and Technology, Boalt Hall, room 140, Berk; (510) 642-8073.* 7pm, free. The Electronic Frontier Foundation hosts this exposition for several companies who specialize in on-line privacy.

**'Celebrate Jazz: An Evening with Ken Burns'** *Palace of Fine Arts Theatre, 3301 Lyon, (415) 392-4400.* 8pm, \$17. See 8 Days a Week, page 68.

## Benefits

**Angela Davis** *King Middle School, 1781 Rose, Berk; (510) 595-7417.* 7:30pm, \$5. The educator and activist gives a benefit lecture for the Niebyl-Proctor Marxist Library titled, "Criminalization of Our Youth."

## Authors

**Al Martinez** *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670.* 7:30pm, free. The novelist and *Los Angeles Times* columnist discusses *The Last City Room*.

**Cintra Wilson** *City Lights, 261 Columbus; 362-8193.* 7pm, free. The author discusses *A Massive Swelling: Celebrity Reexamined as a Grotesque Crippling Diseases and other Cultural Revelations*.

## tuesday 5

### Benefits

**Benefit for the Roma of Kosovo** *Ashkenaz, 1317 San Pablo, Berk; (510) 525-5099.* 7:30pm, \$8. The Voice of Roma sponsors this benefit for the Roma of Kosovo, which features a poetry reading by Paul Polansky, and Balkan music and dancing with Edessa, and Anoush Ellas.

## attractions/kid stuff

**California Academy of Sciences** *Golden Gate Park; 750-7145.* Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific."

**Exploratorium** *3601 Lyon; 563-7337.* Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health," and "Traces of Time." Sat: Explore the ways girls and women change their looks in "Bad Girl Science," noon. See 8 Days a Week, page 68.

**'Peter Pan'** *Fort Mason Center, Building C, Young Performer Theatre, room 300; 346-5550.* Sat-Sun, 1 and 3pm. \$5-8. The classic children's story is revived for the holiday season.

## Bay Area

**Children's Fairland USA** *699 Bellevue, Oakland; (510) 452-2259.* Mon-Fri, 10am-4pm, Sat-Sun, 10am-5pm. \$5. This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm.

**Cathy Holt** *Rotary Nature Center, 600 Bellevue, Oakland; (510) 238-3739.* 1-3pm, free. The holistic educator and author of *The Circle of Healing: Deepening Our Connections with Self, Others, and Nature* leads a fun nature class for young people ages six to 12.

**Lawrence Hall of Science** *Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132.* Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sat: Print unique holiday cards, 10-10:50am and 11-10am-noon. \$10-25, reservations required.

## critic's choice: art

# Creativity Explored

## Ongoing

If I were asked where in San Francisco one could consistently see the most imaginative, original, and sophisticated art, hands down I would say Creativity Explored. The center, which has provided adults with disabilities the opportunity to express themselves through art since 1983, recently opened its on-site gallery. The space that had served as the studio's lobby and storefront has been renovated to showcase the work of its 80 members, who range in age from 18 to 80. What strikes me the most about all of the art created here is the lack of pretension — combined with fearless self-expression — that translates into a very powerful vision. Currently the work on view includes Sara O'Sullivan's whimsical grid drawings of birds and figures and her papier-mâché sculptures, Betty Bernard's highly textured complex collages that bring to mind Romare Bearden,



UNTITLED (2000), BY SAU CHAN

and Frank Castello's colorful tile houses. One of the most stunning and delightful pieces is by Ricardo Estella: a rough-hewn, yet intricate, gold papier-mâché Spanish-style church featuring murals of Noah's ark, mermaids, and angels. The gallery also has several standing files of works on paper to peruse. Here I found a great collection of texts by visual poet John Patrick McKenzie, who always proves to be profoundly observant. McKenzie's latest musings include: "disliking the Beatles, disliking election day, disliking Rod Stewart." I also discovered Andrew Li's charming series of drawings on cardboard that chronicle the mass transit systems of San Francisco, "New York City Big," and Oregon, to name a few. Li was included last year in the "Bay Area Now 2" show at Yerba Buena Center for the Arts. Many

of the other artists at Creativity Explored have been included in exhibitions in New York and Los Angeles. Take note: the opening of the gallery space also corresponds with the studio's annual holiday sale, which starts this weekend. I highly recommend getting there early! **Mon.-Fri., 10 a.m.-4 p.m. (Holiday sale: Fri/1, 6-9 p.m.; Sat/2-Sun/3, 11 a.m.-4 p.m.), 3245 16th St., S.F. Free. (415) 863-2108.** (Megan Wilson)

**Museum of Children's Art** *560 Second St, Oakland; (510) 465-8770.* Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, workshops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

**Oakland Museum of California** *1000 Oak, Oakland; 1-888-OAK-MUSE.* Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "La Flor y la Calavera: Altars and Offerings for the Days of the Dead," "Secret World of the Forbidden City: Splendors from China's Imperial Palace," and "Fired by Ideals: Arequipa Pottery." Sun: The museum celebrates "Winterfest: A Celebration of Winter Family Traditions" with various activities, noon-4pm.

**coln Park (near 34th Ave at Clement); 863-3330.** Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

**Cartoon Art Museum** *814 Mission (at Fourth St); (415) CAR-TOON.* Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Trick or Treat: 50 Years of Wacky Cartoon Costumes." Through Sun/10.

**M.H. de Young Memorial Museum** *75 Tea Garden Drive, Golden Gate Park; 863-3330.* Tues-Sun, 9:30am-5pm (first Wed, 9:30am-

8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31.

**Exploratorium** *3601 Lyon; 563-7337.* Tues-Sun, 10am-5pm (Wed until 9pm). \$9, \$7 students and seniors, \$5 youth (free first Wed). "The Changing Face of Women's Health." This exhibit includes video, art, and text. Through Jan 1, 2001.

**San Francisco Museum of Modern Art** *151 Third St; 357-4000.* Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through

Continued on page 94

# art

Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

## museums

**Asian Art Museum** *Golden Gate Park (near 10th Ave at Fulton); 379-8801.* Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Through Jan 14, 2001.

**California Palace of the Legion of Honor** *Lin-*

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## Museums

From page 93

Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15, 2001.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, 00." A ten-year survey of works by the American artist. Through Jan 28, 2001. "Juvenilia." Through Jan 28, 2001.

## Bay Area

**Angel Island Immigration Station Men's Barracks, Angel Island;** (415) 543-0520. Accessible by ferry from Tiburon. (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Dec 31.

**Mills College Art Museum** 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Tom Holland: The First Five Years' Work." Expressionism by the Berkeley-based artist. Through Dec 23. **Museum of Children's Art** 538 9th St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, noon-5pm. Free. "The Legacy of Chernobyl — Children's Artwork from Ukraine." The museum presents paintings of artists ages seven to 13 from Chernyachov, a city 50 miles from Chernobyl. Through Dec 15.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "La Flor y la Calavera: Altars and Offerings for the Days of the Dead." Artists, community groups, and students display traditional altars, photography, and sculpture. Through Sun/26. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." 100 pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29, 2001.

**UC Berkeley Art Museum** 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European lesbian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, others are classic works that confidently realign art history with queer history. Shirin Neshat's video installation *Turbulent* creates an uneasy musical dialogue between men and women in traditional Islamic culture. German artist Wolfgang Laib's gorgeous floor installation features pale yellow pine pollen sifted on the cement floor; seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently — though it may spark unwarranted terror in allergy sufferers. Through Jan 16, 2001. (Helfand) "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant). Through Jan 8, 2001.

## galleries

### Opening

**Academy of Art** 410 Bush; 567-3606. Mon-Sat, 10am-7pm; Sun, 11am-5pm. "Hog Island," photographs by Darrell Coughlan. Sun/3-Sat/9.

**Academy of Art Gallery** 625 Sutter; 274-2229. Mon-Fri, 9am-10pm; Sat-Sun, 10am-5pm. "Mirrors: A Photographic Reflection on the Human Figure and Ourselves," works by Gary Miller (reception Wed/6, 6-10pm). Dec 3-16. **A.O.V.** 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. "Fuzzlyland," a multimedia installation by Julio Morales (reception Fri/1, 7-9pm). Dec 1-Jan 6, 2001.

**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "How to Live," vintage photography by Kimberly Austin. Through Sat/2. Highlights from Anne Carter's work. Dec 5-Dec 30.

**Gallery 650** (650) Delacy; 512-7716. Sat/2-Sun/3, 10am-4:30pm. "Sudan Journey," photographs by Jim Nicholls. **Hourian Fine Art** 1843 Union; 346-6400. Call for hours. Recent original works by Homa Fatahizadeh (reception Fri/1, 5-9pm). Fri/1-Sun/10. **Octavia's Haze** 498 Hayes; 255-6818. Tues-Sun, noon-6pm. New works by Japanese-Italian glassblower Tsuchida Yasuhiko. Fri/1-Thurs/7.

**Lizabeth Oliveria Gallery** 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. Recent paintings and sculpture by Christopher Oliveria (reception Sat/2, 6-9pm). Sat/2-Dec 26.

**S.F. Art Institute** Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. "Chambre Entier de Monstres." Dec 4-15. See 8 Days a Week, page 68.

**Shapiro** 760 Market, ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Hunter Green," new series of color photography by Terri Weifenbach. Through Sat/2. "Vulgaris," photographs by Ron van Dongen (reception Thurs/7, 5:30-7:30pm). Dec 3-Jan 13, 2001.

**Washington Square Gallery** 1821 Powell; 291-9255. Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "Works on Paper and Other Small Works," by West Coast artists (reception Sat/2, 3-6pm). Dec 2-17.

**Bay Area**  
**Atelier 9** 2028 Ninth St, Berk; (510) 841-4210. Sat/2-Sun/3, 11am-7pm. "Musée des Hommages," an open studio presentation of Guy Colwell's copies of master paintings by Vermeer, Picasso, and more.

**Thelma Harris Gallery** 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Straight from the Soul," wall sculptures and paintings by Kevin Cole (reception Fri/1, 7-9pm). Dec 1-31.

**Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. Sixty artists display their work (reception Thurs/30, 6-8pm). Through Jan 16, 2001.

**Prescott-Joseph Center for Community Enhancement** 920 Peralta, Oakl; (510) 839-3212. Sun/3, Sat/9-Sun/10, 1-5pm. Artists from the West Oakland community share their work.

**Traywick** 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. Group show by several gallery artists. Dec 2-23.

**Ongoing**  
**Aurobora Press** 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Monotypes with drawing, by Wes Mills. Through Dec 16.

**Eleonore Austerer** 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Bronze sculptures by Felipe Castaneda. Ongoing. "Henry Moore, Works on Paper," over 30 works from the British artist. "La Ballade du Soldat," images of war by Max Ernst. Through Dec 16.

**Chinatown Community Arts Program Gallery** 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. Chinese paintings and calligraphy. Through Dec 15.

**Creabivity Explored** 3245 16th St; 863-2108. Mon-Fri, 10am-4pm. Works by gallery artists. Ongoing. See Critic's Choice.

**Ebert Gallery** 49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5pm. Works by Fred Martin. Through Dec 16.

**Erickson and Elins** 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "Dusk," recent works by Tom Monaghan. Through Sat/2.

**Fine Arts Gallery** 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. 2000 Stillwell Student Art Exhibition. Through Sat/9.

**Focus Gallery** 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Street Wise," urban America as seen by the New Zealand photographer Matthew Johnstone. Through Thurs/30.

**Gallery at Intersection** 446 Valencia; 626-2787. Wed-Sat, 12-5pm. "15 Years of Forensic Investigations: A Photographic Documentation," by the Argentine forensic anthropology team. Through Sat/9.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Nayland Blake's recent exhibit of charcoal drawings and sculpture taps into some highly charged one-on-one and social relationships, relayed through loaded, often queer symbolism. In visual contrast, Andrew Masullo's series of thick, gooey paintings are violently vibrant. On canvases rescued from thrift stores, the artist creates labor- and pattern-intensive compositions with thickly applied blobs of oil paint. The results are crazy-colored, tactile mosaics of oozing polka dots, electric zigzags, and funky-edged abstractions. Through Sat/2. (Helfand)

**Galeria de la Raza** 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "Heaven," digital mural by Alma Lopez. Through Dec 14.

**Graystone** 250 Sutter, Third fl; 956-7693. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New work by Oakland artist Lynn Beldner (reception Thurs/7, 5:50-7:30pm). Through Dec 23.

**Haines** 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "River," photographs and installation by Andy Goldsworthy. Through Sat/2.

**Hespe** 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Stack Paintings," mixed media by Byron Spicer. Through Wed/13.

**Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Forty Slate Works From Liguria," by Danilo Giusti. Through Fri/8.

**Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. New works by Allen Cox and Susan Bennerstrom. Both exhibits through Thurs/30. "Revealing Beauty," paintings by Shelley Jordan (reception Thurs/7, 5:30-7:30pm). Through Dec 22.

**Jennjoy** 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "recent work," works by Steve Roden, and "Galactica," works by Torsten Zenas Burns. Through Sat/2.

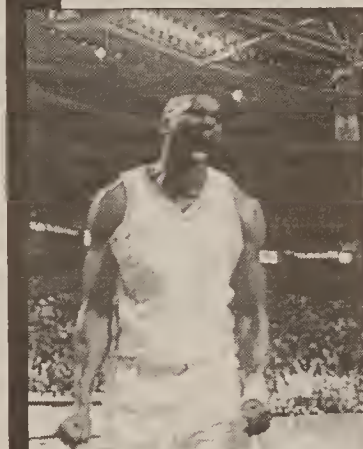
**George Krevsky Gallery** 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Intimate Interiors: Scenes from Private Life," a group show of American life by Milton Avery, Isabel Bishop, George Bellows, and others. Through Sat/9.

## critic's choice: art

## 'Scanner'

Through Dec. 16, Oliver Art Center, California College of Arts and Crafts

It's difficult to remember a time before cell phones, Internet access, or PalmPilots. We as consumers seem to accept these now-ubiquitous, technologically driven objects with open arms (and ATM check cards). In the art world, there is another story. Though contemporary galleries and museums are known for their sense of aesthetic risk, they've been notoriously slow to acknowledge computer-based art. But as this kind of work gains a sense of history, albeit a brief history, exhibitions are showing up in institutional settings. "Scanner," curated by former California College of Arts and Crafts Institute director Lawrence Rinder (currently at New York's Whitney Museum), groups 11 international artists whose work somehow engages the ways in which digital technology is changing the course of image and object production — and not just in the realm of Web graphics or computer design. In the fine arts, there are different sorts of implications of using Photoshop-type tools. Wendy McMurdo, for example, engages in the process of removal. When she seamlessly eliminates the musical instruments from portraits of young girls intently practicing upon them, McMurdo skillfully shifts the focus to human grunt work.



FRAGMENT OF A CRIPPLED (AFTER FRANÇOIS BACON) (1999), BY PAUL PFIFFER

The Internet can be viewed as a giant pool of source material, as is suggested by John White Cerasulo's downloaded bit of Web erotica that has been processed to look lovely, in a painterly sort of way. Of course, a number of pieces involve video monitors of various sorts. The show provides a fine opportunity to see Paul Pfeiffer's Whitney biennial—storming pieces, which are fascinating, animated image loops culled from hundreds of digital stills. They lend televised sports moments a strange transcendence. In the best of these, a basketball seems to angelically float in the foreground as the game's action rages on in the background. Jim Campbell also presents an effective work in which video signals are presented on a reconfigured display. "Scanner" is a welcome project, yet the concentration on media does its own form of rerouting our perceptions to focus exclusively on their formal qualities. Amir Zaki's oblique-angled photographs of industrial rooftops, for example, are mesmerizing, yet in this context, we look and initially wonder about the digital tricks, effects that often diffuse rather than enhance the artwork's content and effectiveness. Mon.—Sat., 11 a.m.—5 p.m. (Wed., until 9 p.m.), 5212 Broadway, Oakl. Free. (415) 551-9210. (Glen Helfand)

**The Lab** 2948 16th St; 864-8855. Wed-Sat, 2-7pm. "New Sound, Light, and Sculptural Installations," by Amy Balkin, Brandon LaBelle, and Tony Meredith. Through Dec 16.

**Martin Lawrence Gallery** 366 Geary; 956-0345. Mon-Thurs, 9am-8pm; Fri-Sat, 9am-9pm; Sun, 10am-6pm. "Picasso and Chagal: 50 Years of Graphics," rare prints and paintings from 1931 through 1981. Through Thurs/30.

**Luggage Store** 1007 Market; 255-5971. Wed-Sat, noon-5pm. Gathered under the clinical-sounding rubric "Signal Detection and Recognition by Human Observers," the artists grapple with notions of visual systems, structural frameworks, and pseudoscientific narratives and processes. Shaun Odell is the star of the show, with multiple works on paper that chart intriguing, imagined intersections of human and natural order. The much larger paintings by William Swanson suggest science fiction landscapes as rendered in fluid, organic contours. Amanda Hughes's confluences of graphite drawing and painting are irregular, layered grids of oblong shapes heading in the direction of minimalist elegance. Through Sat/2. (Helfand)

**Michael Martin** 251 Post; 217-0700. Mon-Sat, 11am-5:30pm. "Walking: L.A. to S.F.," drawings by Danica Phelps. Through Sat/2.

**Meridian** 545 Sutter; 398-7229. Tues-Sat, 11am-5:30pm. Brazilian artist Malu Fatorelli works primarily in a technique called rubbing: Japanese paper is placed over a surface, and graphite is drawn across it to transfer the image. The result is a sensual journey that explores layers of corporeal memory and temporal strata. Across one wall hang small, fragile sheets with the same Victorian architectural rubbing. The effect brings to mind china patterns. Also of note are a series of small paintings of decorative architectural elements in reds, pinks, blues, and grays arranged in an open grid. Through Dec 16. (Wilson)

**Micaela** 334 Gough; 551-8111. Tues-Sat, 11am-7pm. Glass by Mitch Laplante and sculpture by Dan Das Mann. Through Wed/13.

**Mission Cultural Center** 2868 Mission; 821-1155. Mon-Sat, 10am-6pm. "La Ultima Parada/The Last Stop," a traditional annual Day of the Dead exhibit. Through Thurs/30.

**Mussi Artworks Foundry & Gallery** 729 Heinz Ave, space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). "The Bronze Skull Series," sculptures by Ron Garrigue. Through Thurs/30.

**Scott Nichols** 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Photographs by Ruth Bernhard in celebration of her 95th birthday. Through Sat/2. "Starry Nights," recent black and white work from photographer Neil Folberg. Through Dec 30.

**Pierotti** 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Afghan Emigré," paintings by Abdul Shokour Khesrawi. Through Thurs/7.

**Place Pigalle** 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Crayola-Folda-Data-Holda," new solo and collaborative works by Vahco, Moses El-Amin Brown Jr., and Ryan Walker. Through Tues/5.

**Project Artaud** 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Fuzzylogic," Southern Exposure's 10th annual juried exhibition of work by northern California artists. Through Dec 16.

**Quotidian** 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Window projections by various artists. Through Thurs/23. "Neither Here, Nor There," new color photographs by Reed Fish (reception Thurs/7, 5-7pm). Through Dec 16.

**Reflections Gallery** 589 Howard; 896-5958. Tues-Fri, 10am-6pm (closed noon-1pm); Sat, noon-5pm. "Skin," an all-media exhibit of nudes, erotic, and fetish artwork by 20 local artists. Through Dec 22.

**Ruby's Clay Studio and Gallery** 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "Burnt Offerings," by Bonita Cohn. Through Fri/1.

**Andrea Schwartz** 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "Boom," mixed media on panel by Danae Anderson; "The Inevitability of Condensation," oil on canvas by Victoria Wagner. Through Dec 22.

**S.F. Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Quest for Justice," art created by former Korean Comfort Women. Through Sat/2.

**S.F. Arts Commission** In window, 155 Grove St; 567-3777. 24 hours. Civic Center drawings by Amanda Hughes. Through Dec 18.

**Space 743** 743 Harrison St; 777-9080. Wed-Sat, noon-5pm and by appointment (closed Nov 22-25). "inVocation," new sculpture by Michelle Gregor. Through Dec 16.

**3A Garage Architecture Gallery** 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-4:30pm. "San Francisco, the Grid

**Mussi Artworks Foundry & Gallery** 729 Heinz Ave, space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). "The Bronze Skull Series," sculptures by Ron Garrigue. Through Thurs/30.

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Meets the Hills," works by Florence Lipsky. Through Sat/2.  
**381g** 381 Guerrero; 255-1821. Fri-Sun, noon-6pm. "Two," an anniversary show with Dave Kinsey, Nuda Rosch and others. Through Dec 17.  
**Takada** 251 Post; 956-5288. Tues-Sat, 11am-5pm. "New Painting," by mixed-media artist Nancy Genn. Through Dec 16.  
**Terrain** 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Cardinal Points: The Autumnal Portfolio," new sculpture and painting by various artists. Through Sat/9.  
**Tinhorn Press and Gallery** 528 Laguna; 626-1508. Mon-Sun, 8am-10pm. "The Lead Canvas Series," works by Stephen Lynch. Through Thurs/30.  
**Toomey-Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "objects and icons," new mixed media works by monika jm. lin. Through Thurs/30.  
**WCRC Gallery** 3023 Shattuck, Berk; (510)548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. "The Hebrew Calligraphy and Illuminations of Alan Leon," Through Dec 15.  
**Weinstein** 253 Grant; 397-6177. Call for hours. "Salvador Dali Originals," 25 original works ranging from oil and watercolor paintings to pen and pencil drawings. Through Thurs/30.  
**James Willis/Larry Evans** 77 Geary; 398-7545. Tues-Sat, 11am-5:30pm. Exhibition of "tribal art," Through Dec 16.  
**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Ulrike Palmibach transforms her materials — felt, twine, thread, beeswax — into pieces whose conceptual perspective dances between the lyrical and the mundane, into a realm where the personal and the universal dovetail. *Inertia*, a large installation of felt objects in varying sizes, lies densely scattered across the gallery floor, resembling tops that have spun into a cozy oblivion. *Milk and Honey*, a large apparatus of two heavy pendulums crocheted from twine, drapes from the ceiling off of a substantial wood hanger. There are also several spirited pieces that almost appear to be common items from the domestic realm. Like the others, these works toy with the viewer's perceptions of the proverbial and the strange. Through Dec 23. (Wilson)

**Bay Area**  
**Laney College Art Gallery** 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Decorative Wood-work Furniture," work from Laney College students (reception Thurs/7, 4-7pm). Through Dec 20.  
**Oliver Art Center** California College of Arts and Crafts, 5212 Broadway, Oakl. (510) 653-8118. Mon-Sat, 11 am-5 pm (Wed, until 9 pm). "Scanner." Through Dec 16. See Critic's Choice.  
**Pro Arts** 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. The 2000 Juried Annual Art Exhibit (reception Thurs/30, 6-8pm). Through Dec 30.

## stage

Stage listings are compiled by Genevieve Kramer. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Kim Brooks, Rita Felciano, and Brad Rosen-stein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**I Married an Angel** Eureka Theatre, 215 Jackson; 788-1125. \$13-25. Previews Wed/29-Thurs/30, 8pm. Opens Fri/1, 8pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Dec 23. The 42nd Street Moon group presents Rodgers and Hart's musical.  
**The Importance of Being Earnest** Magic Theatre, Fort Mason, Marina at Laguna; 749-2228. \$5-10. Opens Fri/1, 8pm. Runs Sat/2, Wed/6, Mon/11, Dec 14-15, 8pm; Sun/3, 2pm; Sun/10, 2 and 7pm. Through

Dec 15. Steven Cosson directs the American Conservatory Theater's Masters of Fine Arts students in Oscar Wilde's play.  
**The Only Difference Between Truth and Paranoia is Evidence** Bindlestiff Studio, 185 Sixth St; 974-1167. \$8-15. Previews Wed/29, 8:30pm. Opens Thurs/30, 8:30pm. Runs Wed-Sat, 8:30pm; Sun/3, 8:30 p.m. Through Sat/9. Armando Erba presents his solo show about the many personae within one man.

**Bay Area**  
**Seventh Veil** LaVal's Subterranean Theatre, 1834 Euclid, Berk; (510)655-0813. Previews

Thurs/30-Fri/1, 8pm. Opens Sat/2, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Dec 17. \$10. Six actors and two musicians tell the story of Salome.

### Ongoing

**Arrivals/Departures** Exit Theatre, 156 Eddy; (510) 655-0813. \$10-15. Runs Thurs-Sat, 8pm (no show Thurs/7). Through Sat/9. This lighthearted comedy successfully reanimates some well-worn truths about the perils of romance on the urban tundra. S.F. playwrights Tania Katan and

Daniele Nathanson deliver a (just barely) not-ready-for-prime-time script that would make an agreeable sitcom. The thematic locus, a lousy three-gate airport terminal with destinations to nowhere (including Scranton), brackets a series of vignettes about emotional survival in the love hub. Ryan Gowlan, Jennifer Taggart, and Gene Thompson return to Shotgun to head up a cast of relationship predators/victims as a seminuclear family fissioned into good-natured dysfunction by the early departure of Mom (through

Continued on page 96

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for the holiday season

critic's choice: stage

## 'Just Mama'

Sun/3, cell space

The shared experience of single mothers serves as the lifeblood for *Just Mama*, part of cell space's ongoing "Learning Labs" arts education program. San Francisco native and lifelong performance artist Lisa Palty directs this project, which sprang from the intense discouragement she endured when she became a mother — "There goes your artistic career!" was a common refrain. *Just Mama* is also heavily influenced by Palty's work with Rhodessa Jones's Medea Project — Theatre for Incarcerated Women, a group that uses art and theater to rehabilitate and give a voice to female inmates of the San Francisco County Jail. Using dance, music, poetry, theater, and video, the culturally diverse *Just Mama* ensemble exposes their moving life stories and the revolutionary potential of theater. By challenging — and sometimes parodying — stereotypes, these women provoke the audience to question negative perceptions of low-income single moms. They also shed light on the blessings and creativity born of their perceived "handicap." Supper with the performers and their children follows the performance. 7:30 p.m., 2050 Bryant, S.F. \$5-\$10. (415) 239-4339. (Mirissa Neff)



PHOTO BY LIONA STURM

## ONE FELL SWOOP: The Art of Skateboarding

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**GUARDIAN**



## Theater

From page 95

Gate 3). Able and energetic ensemble work under the direction of Katie Bales keeps the pace lively without resorting to commercial interruption. (Avila)

**The Cherry Orchard** Shelton Theatre, 533 Sutter; 419-8368. \$15-29.50. Runs Thurs-Sat, 8pm. Through Dec 22. The Lighthouse Theatre Company presents Anton Chekov's play. **Cleopatra: The Musical** Victoria Theatre, 2961 16th St; 861-5079. \$17-30. Wed/29-Sat/2, 8pm; Sun/3, 7pm. Playwright John

Fisher debuts his latest, a gender-bending, lap-dancing take on ancient Egypt.

• **Corpus Christi** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/3, 2pm). Through Sat/9. Terrence McNally's controversial play not only recounts biblical trials but also has endured a few trials of its own, ranging from picketing to death threats. It's hard to see what all the fuss was about: the play simply and humbly offers up its version of the Gospels. Transferring this time-honored story to the world in which he grew up — 1950s Corpus Christi, Texas — and having

the Jesus figure be gay is clearly a deeply personal act for McNally, and underneath all the play's wild humor and revealing anachronism is a sincere and brave attempt to claim spirituality for everyone. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning. (Rosenstein)

**Debunking Love** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Runs Wed-Sat, 8pm (also Sun/10, Dec 31, 2pm). Through Jan 6, 2001. Arturo Cicala directs the world premiere of Prince Gormolvilas's comedy.

**Great Religions of America** The Marsh, 1062 Valencia; 826-5750. \$10-15. Thurs-Sat, 8pm. Through Dec 16. Charlie Varon directs the world premiere of Frank Wortham's play about sex, fashion, drugs, guns, virgins, and rock stars.

**Joe Louis Blues** Thick House, 1695 18th St; 401-8081. \$10-20. Runs Thurs-Sun, 8pm. Through Sun/10. See "Dry Heat," page 55.

• **The Late Henry Moss** Theater on the Square, 450 Post; 478-2277. \$30-65. Runs Tues-Sat, 8pm (also Wed, 2pm); Sun, 2pm. Through Dec 17. Sam Shepard's first premiere at the Magic Theatre in 17 years boasts a star-studded cast including Nick Nolte, Sean Penn, Woody Harrelson, and Cheech Marin. Despite an uneven production directed by Shepard, the good news is that it's also a rich, intriguing play. For all the big names onstage, the evening's finest performance is delivered by James Gammon as Henry Moss, a man on the verge of being erased by his own life failings. To his deathbed come his estranged sons Earl (Nolte) and Ray (Penn), attempting to come to terms with this man they never knew. The ensuing stew of free-floating identity and comically mystical exchanges is familiar Shepard country, and after a shaky beginning the play takes off. Harrelson is hilarious as a freaked-out cab driver, and Marin crafts a warm and gentle cameo as Henry's devoted neighbor. Things get windy, but there is a genuine scope to this play, a brothers-Karamazov-go-west quality that finds emptiness and weakness as resonant as compassion and forgiveness. (Rosenstein)

• **Mamma Mia!** Orpheum Theatre, 1192 Market; 512-7770. \$33-75. Runs Tues-Sat, 8pm (also Wed, Sat, Dec 21, 24, 28, 2pm); Sun, 2pm (Jan 7, 7:30pm); no matinees Dec 24, 21, Jan 1. Through Jan 7. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)

**Mimzabim!** Omni Circus Theatre, 550 Natoma; 701-0686. \$10-13. Runs Thurs-Sat, 8pm (also Mon/4, 8pm). Through Dec 16. This black comic journey into the mind of the catatonic Sara — replete with horny nutso doctors, ingeniously inserted Q-tips, and squirting bodily fluids — is an Artaudian

assault on linear, well-behaved theater. The wild 1985 production of John O'Keefe's play has achieved a legendary status in Bay Area annals; this revival by Climate Theatre and Subterranean Shakespeare is directed by Geoffrey Pond. (Rosenstein)

• **Naked Boys Singing!** Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-30. Wed/29-Sat/2, 8pm (also Sat, 5pm); Sun/3, 3 and 7pm. No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating everything from "Gratuitous Nudity" to locker-room erections, with every member of its seven-member cast stripped for duty. For all its frothiness the show makes some credible gestures toward dimension, including one man's touching message to a dead lover and some pointed critiques of the gay obsession with a perfect body. (Rosenstein)

**Never Say Grace** Phoenix II, 655 Geary; 567-3005. \$9-18. Runs Thurs-Sat, 8pm. Through Sat/9. Vic Chaney directs J.D. Eames's comedy/drama about familial responsibilities.

**Popcorn** Actors Theatre, 533 Sutter; 296-9719. \$20-35. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Dec 16. Catherine Castellanos directs Ben Elton's novel turned play.

**R. Buckminster Fuller: The History (and Mystery) of the Universe** George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. Wed-Sat, 8pm; Sun, 2 and 7pm. Holiday schedule, Dec 6-24: Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3pm. Additional shows: Dec 27, 3 and 8pm; Dec 28-30, 8pm (also Dec 30, 8pm); Dec 31, 3pm. Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer.

**References to Salvador Dali Make Me Hot** Intersection, 446 Valencia; 626-3311. \$9-15. Runs Thurs-Sun, 8pm (also Mon/4, 8pm). Through Sun/10. See "Dry Heat," page 55.

**Serial Murderess, A Play in Three Acts** Venue 9, 252 Ninth St; 289-2000. \$12-15. Runs Thurs/30-Sun/3, 8pm. Writer-performer Amanda Moody presents a triptych of women who make murder a habit. Moody inhabits Erzebet, the 17th-century Transylvanian countess whose passion for preserving her youth and beauty led her to kill 672 women and girls to bathe in their blood; Ruth, a 19th-century English housewife who "helped along" 27 husbands and children to insure a steady income; and Joan, a current-day prostitute about to be electrocuted for the murders of her clients. Moody, an accomplished singer, is also a gifted and versatile actor, but these pieces are often dramatically static, having little to drive them beyond the complex personalities at their core. Director Melissa Weaver and costume designer Jennifer Trammell create lush, iconic images, and Moody is riveting

## Nightletter Theater

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critic's choice: stage

## Oakland Interfaith Choir

Sat/2, Paramount Theatre

Do you need a serious miracle in order to believe in just about anything these days? Well, look no further than the rich, soaring, soulful voices of the Oakland Interfaith Gospel Choir — living, breathing, singing proof that there's majesty in humankind, despite all evidence to the contrary. Under the leadership of musical director Terrence Kelly, the multicultural, multicultural choir provide a life-affirming uplift that's made them as internationally re-knowned as they are locally treasured. This, their 15th annual Christmas concert, is a perfect way to feel whatever spirit you need to get through the day. Hearing is believing. 7:30 p.m., 2025 Broadway, Oakl. \$15-\$20. (510) 465-6400. (J.H. Tompkins)



PHOTO BY MICHAEL MOVA



when she has a story to tell, but too often these word arias are more song than substance. (Rosenstein)  
**Super Train: Maiden Voyage** Bayfront Theater, Fort Mason, Bldg B, Marina at Laguna; 474-8935. \$7. Runs Thurs, 8pm. Through Dec 14. The Belfry performs an improv show featuring recurring characters and special guests.

**Twelve Angry Jurors** Next Stage, 1620 Gough; 333-6839. Thurs/30-Sun/3, 8pm. Multi Ethnic Theater presents a play based on the screenplay for Twelve Angry Men.

• **The Vagina Monologues** Alcazar Theater, 650 Geary; 433-9500. \$30-45. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through Sun/3. It's taken four years for Eve Ensler's cult phenomenon to make it to San Francisco, but now the playwright herself returns to the plush red stool center stage to perform her evening of monologues, culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say I found many of these monologues terribly surprising; the indignities of the gynecologist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

**The Waiting Room** A Traveling Jewish Theatre, 470 Florida; 978-0921. \$12-25. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Dec 17. Nightletter Theatre directors Sydney and Arthur Carson offer an original play that asks us to consider the dream world as the last vestige of human freedom. A death row inmate's fervid dream becomes a surreal discourse on the meaning of memory, the elusiveness of love, and the desire for escape. Despite a haunting set design by Lauren Elder, we never realize the requisite otherworldliness of this dream tale, which fizzles out early on. The script, relaying a series of semicryptic lines meant to evoke the poetry of dreams, produces instead a tiresome barrage of flappoodle. The staging is another problem. Director Jim Cave has his actors creep gratefully around the stage and constantly move in and out of doors as they utter their lines in overly stylized speech. The effect is more soporific than you would want your dreams to be. A smattering of mixed media more often clutters than enhances the mise en scene. Leads Emily Jordan (as Nostalgia) and Clive Worsley (as Normal) do their best under the circumstances, but the pacing is too flaccid to encourage any spark between them. (Avila)

## Bay Area

**Dinner with Friends** Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$16-51. Runs Tues, Thurs-Sat, 8pm (also Sat-Sun and Dec 7, Dec 21, Jan 4, 2pm); Wed, 7pm. Through Jan 5, 2001 (no show Dec 24; no matinees Sat/9 or Dec 23). In Donald Margulies's Pulitzer-winning play, Gabe (Dan Hiatt) and Karen (Lauren Lane) invite their longtime best friends Tom (Bill Geisslinger) and Beth (Lorri Holt) to dinner. Tom is conspicuously absent, and Beth soon reveals he has left her for another woman. This soap opera situation is initially played out in pedestrian terms, but things deepen as Margulies focuses on the divorce's repercussions on the foursome's friendships, particularly the questions it raises for Gabe and Karen. Margulies has a knack for teasing complex emotional wrinkles out of iconic human relationships, but he can also be maddening, his characters irritatingly self-absorbed and his dialogue toe-scrunchingly awkward. Eventually he does break through here to a clear-sighted dimensionality that is quite touching, and Hiatt and Holt do fine work. But lopsidedness in both the performances and the writing makes for an only partially satisfying dinner. (Rosenstein)

• **The Weir** Berkeley City Club, 2315 Durant, Berk; (510)843-4822. \$26-35. Runs Tues-Sat, 8pm; Sun, 2 and 7pm. Through Dec 17. The Aurora Theatre Company has managed to snag the Bay Area premiere of Conor McPherson's international hit, and it's in

excellent hands. This chamber play set in a rural Irish pub seems tailor-made for the intimate Aurora space: you want to order a pint of Guinness and pull up a chair. The regulars at Brendan's get thrown for a loop by the appearance of newcomer Valerie (Emily Ackerman), who's renting a local house rumored to be haunted. The ensuing exchange of ghost stories gets trumped by Valerie herself, who may know more of the unseen world than any of her pubmates. Director Tom Ross and his exceptional cast rarely miss a single subtextual note in McPherson's deceptively simple play, a celebration of the healing power of companionship in a lonely place. Allen McKelvey, W. Francis Walters, Charles Shaw Robinson, and Julian López-Morillas all do fine work, and Ackerman is excellent in the pivotal role. (Rosenstein)

## dance

**'CaveWomen 2000'** Dance Mission Theater, 3316 24th St; 826-4401. Fri-Sat, 8pm; Sun, 6pm. \$15-17. Through Sun/10. See 8 Days A Week, page 68.

**Company Chaddick** San Francisco Dance Center, 50 Oak; 863-3360. Sun, 1pm. \$20. The company offers a sneak preview performance, silent auction, food, and drink to benefit their 2001 season at Theater Artaud in March.

**Nancy Karp and Dancers** Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Thurs/30-Sat/2, 8pm. \$15-24. See 8 Days A Week, page 68.

**'Terpsichorean Celebration 2000'** Mary Sano Studio of Duncan Dancing, 245 5th St, Studio 314; 357-1817. Sat, 8pm. \$12-15. Mary Sano offers her zen-Duncan, east-west fusion dance style in conjunction with composer Merrill Collins and the Spiralingua Ensemble.

**Tuju Taksu Masked Dance Theatre** Yugen/Noh Space, 2840 Mariposa; 621-7978. Fri-Sat, 8pm. \$12-15. Masks, movement, and music make up the Balinese troupe Tuju Taksu's performance of *The Phoenix, Into the Labyrinth, The Furies, The Tiger, and The Fool*.

## Bay Area

**Belé Folclórico Da Bahia** Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph; (510) 642-9988. Fri-Sat, 8pm (also Fri, 11am Schooltime Performance). \$3-32. Bahia is home to the only professional folkdance company in Brazil. Thirty dancers, singers, and drummers perform the swish of samba (both Samba Reggae and Samba de Roda), the capow of capoeira, and the machete of maculele. African, Portuguese, and Indian influences abound in this high-energy, highly colorful event. (Belmar)

## performance

**beat 215** Jackson; 412-7851. Mon, 7:30pm. Pay what you can. The Eureka Theatre presents a play on words about the life and times of Alan Ginsberg.

**Gynomite: Fearless, Feminist Porn Build**, 483 Guerrero; 863-3041. Tues, 8pm. \$7. See 8 Days A Week, page 68.

**Hansel and Gretel** Florence Gould Theater, California Palace of the Legion of Honor, 34th Ave; 392-4400. Sat, 1:30pm. \$20-22. The Golden Gate Opera presents Engelbert Humperdinck's classic fairy tale opera.

**Mrs. Melville Makes a Purchase/The Standard of Living** Potrero Branch Library, 1616 20th St; 695-6640. Sat, 4pm. Word for Word presents two plays.

**Neurofuzzy Project** Artaud, 401 Alabama; 863-2141. Wed, 7pm. \$3-6. A performance that includes the audience.

**The Passions Conductor** Build, 483 Guerrero; (510)526-7858. Fri, 8pm. \$5-50. Frank Moore weaves a 6-hour "erotic trance state."

• **Penn and Teller Curran Theater**, 445 Geary; 551-2000. Tues-Sat, 8pm (also Fri-Sun, 2pm); Sun, 2pm. \$24-49. The celebrated bad boys of magic return to San Francisco with their 25th anniversary tour. Although the duo are ostensibly shifting their sights from the bunko of magic to the hucksterism of religion, it's a concept that quickly gets forgotten in this evening of classic and more recent routines. There's something for everyone here, from a bizarre mu-

sical seance for Houdini and juggling with broken bottles to bullets caught in teeth and bunnies consigned to wood chipper. The pair's essential shtick — subverting hokey illusion while reclaiming it as their own — never tires, and their combination of edgy humor, provocative ambiguity, and breathtaking skill make for a completely exhilarating evening. (Rosenstein)

**Plays at the Border** San Shepard Theatre, Magic Theatre, Fort Mason, Marina at Laguna; 441-8822. Thurs/30-Sat/2 and Mon/4, 8:30pm; Sun/3, 2:30pm, 5:30pm, and 7:30pm. Through Sun/10. \$10-15. A festival featuring a workshop production and staged readings that deal with cross-cultural issues.

**Solo Trio** Club Waziema, 593 Divisadero; 675-5995. Wed-Sat, 8pm. \$10. Crowded Fire presents solo performers celebrating comic cabaret and beat box.

**Sunday on the Rocks** Theatre Rhinoceros, 2940 16th St; 861-5079. Previews Thurs/30, 8:30pm. Runs Thurs-Sat, 8:30pm. Through Dec 16. \$12-15. Erins presents Theresa Rebeck's portrait of four women dealing with life.

**Weekend at the Boof & Poof** Theatre Rhinoceros, 2940 16th St; 864-6347. Mon, 8pm. \$10. The Half Baked Players present a staged reading of a new musical comedy.

**When You're Down You're Up: A Guide to an American Yiddish Family** The Marsh, 1062 Valencia; 826-5750. Mon, 8pm. Through Mon/11. \$6. This solo performance piece is by Mae Ziglin Meidav.

## Bay Area

**Po'azz Yo'azz** 21 Grand, 21 Grand, Oakl; (510)644-1769. Fri, 8:30pm. \$6-10. Martha Cinader and the Art Lewis duo present music, poetry and drama.

## comedy

**Brainwash Cafe & Laundromat** 1122 Folsom; 861-3663. Open mic with host Tony Sparks. **Cobb's** 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Johnny Steele headlines, with Tony Camin and Dan Gabriel, \$10-15.

**Punch Line** 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm): Tom Rhodes headlines, with Daniel Dugar, \$8-15. Tues, 9pm: Punch Line Comedy Allstars, \$8.

**Tongue and Groove** 2511 Van Ness; 565-5955. Tues, 8:30pm: Comic Fusion, with Bay Area comics like Joe Klocce, Joseph Rocha, and The Fresh Robots, \$5.

## spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** Brainwash Cafe & Laundromat 1122 Folsom; 861-3663. Spoken word salon open mic with Diamond Dave MC, 8pm.

**Thursday:** Cafe Firenze 2116 Shattuck, Berk; (510)644-0155. Open mic with featured poet David Alpaugh and host Louis Cuneo, 7pm. Unitarian Center 1187 Franklin; 338-2227. The Poetry Center presents Jennifer Moxley and Fanny Howe, 7:30pm, \$5.

**Friday:** Korinthias Community Center 245 Valencia; 648-1045. Jimmy Saucedo, Aya de Leon and others speak out to "stop dot colonization," 7pm, \$8-15.

**Saturday:** Eastwind Books 2066 University, Berk; (510)548-2350. Night of poetry with Eileen Tabios, Catalina Cariaga, Oscar Penaranda, Tony Robles, and Annabelle Udo, free. Fellowship of Humanity 411 28th St, Oakl; (510)527-9905. Bay Area Poets Coalition hold an open reading, followed by a holiday potluck, 3pm. Korinthias Community Center 245 Valencia; 648-1045. Los Delicados and Leticia Hernandez, 7pm, \$8-15.

**Sunday:** Mills College 5000 MacArthur, Oakl; (510)430-3250. "Poets Pulling Prints," poetry readings by Diana O'Hehir and Stephen Ratcliffe, 2pm.

**Tuesday:** Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted.

# film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Tamara Righter

is the film intern. See Movie Clock, page 108, for theater information.

## Opening

**Genghis Khan** Director Saifu Mailisi won Best Director at China's Golden Rooster Awards for this film about the legendary conqueror and statesman, made in Mongolia with an all-Mongolian cast. (1:45) Four Star.

Continued on page 98

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film

## calendar

first runs, rep films,  
& movie clock

### Opening

From page 97

**Panic** See "Panic in the Streets," page 54. (1:30) *Rafael, Roxie, Shattuck.*  
**Rebels with a Cause** See Movie Clock, page 108. (1:50) *UC Theatre.*  
**Set Me Free** See "Set It Free," page 53. (1:35) *Fine Arts Cinema.*  
**Suzhou River** See "Shanghai Splash," page 53. (1:23) *Lumiere.*

### Ongoing

**Adventures in Wild California** (:50) *Metreon Imax.*

**Bamboozled** Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial *Bamboozled* begins its digital assault on the senses is the dictionary definition of the word "satire." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an exposé of the human folly, though which specific humans and the exact folly meant to be skewered here remain a bit of a mystery. Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping, greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, *Bamboozled*, not unlike its protagonist, seems done in by its own (over)ambition. The film makes a grand statement on the media and its racially divided masses, but too much information ultimately muddies both the medium and its message. (2:15) *Shattuck, (Fear)*

**Bedazzled** Director Harold Ramis's (*Analyze This, Groundhog Day*) remake is nowhere near as smart as the 1967 original, but at times it can be just as fun. Maybe this is her way of exacting revenge on Hugh Grant, but Elizabeth Hurley vamps it up as the Devil — in red leather and schoolgirl outfits — who grants socially inept San Francisco tech support worker Elliot (Brendan Fraser) seven wishes to win over the girl of his dreams (Frances O'Connor). Somehow the Devil cunningly ends up emasculating Elliot each time — he wants to be rich and powerful, and she turns him into a Colombian drug lord with management issues; he wants to be the most sensitive man in the world, and he becomes a dork in a cable-knit sweater singing songs about dolphins, etc. Fraser is as likable a geek as Hurley is as slithery a seductress, but the script's ultimately feel-good, one-note joke stands in pallid comparison to the cleverly layered Peter Cook-Dudley Moore version. (1:33) *Metreon, Oaks. (Lapid)*

**Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the pre-competition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; super yuppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimar-ner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her trickier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Act 1 and II, Embarcadero, Orinda, Piedmont. (Fear)*

**Billy Elliot** The word "inspirational" has been haphazardly used to describe this

feel-good Brit flick about a motherless 11-year-old boy (sensitive portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) *Albany, Century Plaza, Clay, Piedmont. (Gachman)*

**Bounce** Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced. Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing everyone on board, Ben goes into his own personal tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? *Bounce* feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipulation involving cute kids) or an edgy, bittersweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may be eclectic and scattershot at times, but it's also warmly genuine. (1:46) *Colma, Emery Bay, Galaxy, Jack London, Metreon, Metro, UA Berkeley. (Taylor)*

**Broken Hearts Club** An ensemble romantic-comedy about a group of gay friends in West Hollywood wading through life's tribulations, this sweet and sentimental movie hardly breaks new ground, but is still quite the charmer. Writer and director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on *Dawson's Creek* — he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a little deeper than what he's found in one night stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) *Lumiere. (Taylor)*

**Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idioty of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and so-what in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-enviro-stuff, the movie makes no sense whatsoever. But, in a possible first, that's *intentional*. (1:32) *Colma, Emery Bay, Empire, Jack London,*

*Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Harvey)*

**Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire—thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-twelves to entertain, I suggest a couple rounds of killer video games instead. (:38) *Metreon Imax. (Gerhard)*

**The Contender** Both on-screen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foul-mouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing claptrap going on, it's far more multidimensional than other good-versus-evil, *Absolute Power*-ish movies set in the D.C. milieu; at least *The Contender*'s politicians are more than saints or power-hungry despots. (2:10) *Four Star. (Patel)*

**CyberWorld** The "first all-animated IMAX 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and depthed digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (:48) *Metreon Imax. (Harvey)*

**Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s non-musical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video.

*Dancer*'s first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence

Continued on page 100

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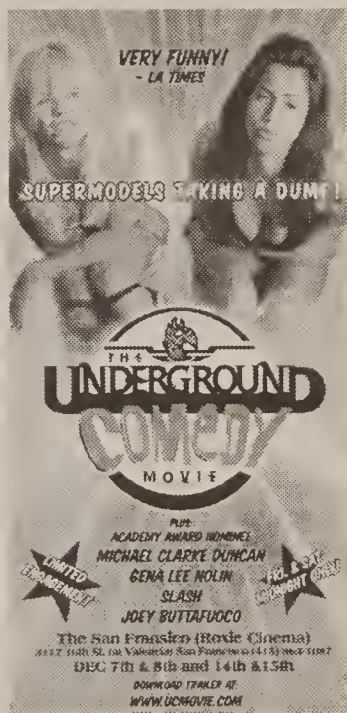
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**MICHAEL DOUGLAS  
WONDER BOYS**

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## film calendar first runs, rep films, & movie clock

### Ongoing

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that abruptly stops her songs short. As *Dancer's* story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Lumiere, Shattuck*. (Huston)

► **Dark Days** Marc Singer crawls through well-worn cinema vérité ground as he voyages through New York City's rat-infested Amtrak tunnels to document life down there, but this is no simple "homeless documentary." As far from the pity perspective as you can get, Singer and his DJ Shadow soundtrack celebrate life underground — squalor in the best sense of the word, complete with wood-cube houses featuring shelves and pets and found color TVs and electric razors and clotheslines and cornbread and crack. Singer himself lived in the tunnel before and during the making of this film, and he and his film crew of fellow tunnelers create a sitcomical look at the brilliance of everyday life in this scavenged world. The film goes off track as it follows the drama aboveground (Amtrak officials are trying to clear the homeless out of the tunnel; advocates are fighting for the tunnelers' rights to a home of some kind), but this is one documentary that feels the life instead of just wanting to explain it. (1:34) *Opera Plaza, Rafael, Shattuck, UC Theatre*. (Gerhard)

**Dr. T and the Women** In the tradition of *Ready to Wear* and *Short Cuts*, Robert Altman's latest feature is awash in action, fashion, and frenzied drama. The solid cast is headed by Richard Gere as Dallas gynecologist Dr. Sullivan Travis; "the

women" include his psychologically unstable wife (Farrah Fawcett), ditsy daughter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estrogen, blond hair, and Chanel and Gucci outfits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, *Dr. T* manages to emerge as biting satire of Southern society. (2:01) *Four Star*. (Patel)

**Fantasia 2000** (1:15) *Metreon Imax*.  
**How the Grinch Stole Christmas** Tinges of Ace Ventura pop out every once in a while, but luckily Jim Carrey doesn't do his usual over-the-top, annoying shtick with Ron Howard's version of Dr. Seuss's *Grinch*. Subdued he's not, but he's also got on a costume that covers every inch of his face and body, so who knows what rubber band-y, nerve-grating expressions are going on under there. Plus, everyone involved in the making of this film is obviously having fun, and if Dr. Seuss is good for anything, it's that. Howard has managed to create a completely entertaining film that'll make real-life Grinches and cynics all mushy inside. And we're in dire need of a timeless, original Christmas movie à la *Christmas Story*, not to mention an entertaining, classic children's flick that adults'll dig too. (1:38) *Alexandria, Century Plaza, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Gachman)

**The Legend of Bagger Vance** Zen and the art of golfer maintenance? Eighteen holes to a better you? You're kidding me, right? Robert Redford directs this maudlin drama, with Matt Damon as a former golf pro and World War I veteran who has "lost his swing," both on the course and in life. Will Smith is the mysterious caddy whose Gump-like wisdom helps Damon recapture his swing and the heart of spunky southern belle Charlize Theron. Damon gets to give one really good, nasty drunken monologue and then cleans up

to give the requisite, boring Redford impersonation, while Smith's self-help guru of the green routine is instantly annoying. However, the biggest problem with *The Legend of Bagger Vance* is that the audience is swept from one momentous scene to the next, without ever being adequately clued into the characters' inner lives or their motivations. It also feels like it was overly fine-tuned in the editing room, resulting in a subpar finished product. (2:07) *Coronet, Metreon, 1000 Van Ness, Orinda, UA Berkeley*. (Taylor)

**Little Nicky** Two spawn of Satan (Harvey Keitel finally finds his niche!) escape the underworld and threaten Earth in a bid to take over hell. It's up to the runt (Adam Sandler) of the horned one's litter to go after them and save both his dad and us earthlings before it's too late. It's no secret Sandler's movies are near critical-proof, boasting a dumber-than-thou strain of comedy that seems amiable enough after several doses of cough syrup and some severe blows to the head. Even his hardcore fans might seem a little baffled by the lack of laughs in this one, however; *Little Nicky* is not so much another lowest-common-denominator romp through bowel-region humor as simply unfunny and, pun fully intended, God-awful. It's one thing to practice the so-called disreputable art of lowbrow comedy, but *Nicky* just assumes that funny voices and a talking dog minus coherence equals instant guffaws. Let's just say that for 88 minutes, you'll know exactly what hell really feels like. (1:28) *Century Plaza, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Fear)

**Meet the Parents** A lovable schnook (Ben Stiller) goes to meet his girlfriend's über-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the

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**I own Asia:** Saifu Mailisi's *Genghis Khan* (opening Wed/29 at the Four Star) depicts the legendary general as both a fearless conqueror and a leader who improved transportation and brought written language and freedom of religion to his subjects.



leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likable-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) *California, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda.* (Fear)

**Men of Honor** Director George Tillman Jr.'s *Men of Honor* is a weird combination of hearty military bildungsroman and mushy racial reconciliation melodrama. The fact that it's based on the true story of Carl Brashear, the first black U.S. Navy diver, hardly excuses its relentlessly florid clichés. Its subtext seems to be that machismo trumps racism, as several climactic scenes involve Brashear impressing his white tormentors with brilliant feats of physical endurance. That said, both Cuba Gooding Jr., as Brashear, and Robert De Niro, as the alcoholic drill sergeant who first tries to destroy him out of racist resentment and who later champions him, transcend the material to give rich, compelling performances. Brimming with charisma, Gooding brings out both the stoic heroism and monomaniacal stubbornness in his character, while De Niro is alternately loosely cocky and intensely terrifying as a ruined man who hates blacks because he needs to feel that there are at least some people beneath him. Still, in true military style, *Men of Honor* manages to take an idiosyncratic life story and hammer it into something slickly predictable. (2:09) *Colma, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley.* (Goldberg)

**102 Dalmations** This big-budget dog-training extravaganza doesn't rate high in the *Babe* pantheon of anthropomorphic animal rights activist fantasies. In this drab, slobbery sequel, Glenn Close's scenery-chewing, two-tone Cruella De Vil emerges from the slammer cured of her lust for a canine fur coat. But wouldn't you know it, she falls off the PETA wagon and has her hapless manservant go a-huntin' for those cute spotted pooches — with a wholesome parole officer in pursuit. This lackluster family movie is shamelessly similar to *Chicken Run*, this year's more charming endangered animal film, down to the elaborate production-line bakery climax. While *Run*'s animated chickens were lovably artificial, the whole of *Dalmations* seems cheaply faux, with live-action translations of cartoon violence that are unnecessarily mean-spirited and ugly. There are scenes of man-dog tug-o'-war, lots of canine drool, and an interspecies bacchanal banquet. But nothing is as unsightly as beefy Gerard Depardieu playing a hothead fashion designer as a hybrid of Jean Paul Gaultier and Karl Lagerfeld, complete with mullet, pony tail, and lion-fur hot pants. Eeeew! (1:34) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Stonestown, UA Berkeley.* (Glen Helfand)

**Orfeu** The Greek myth of Orpheus made a previous cinematic foray to Brazil in 1959 with *Black Orpheus*. Although that film was beautifully made, its depiction of happy, ignorant savages who spend their days doing the samba looks pretty dated today. Brazilian director Carlos Diegues's take on the myth is a more revealing and less patronizing look at the lives of those who inhabit the Brazilian shantytowns known as *favelas*. Orpheus here becomes Orfeu, a successful composer, singer, and choreographer who still lives in the slums and is renowned for leading the annual Carnival procession. Euridice becomes Euríclides, the girl from the country who wins his heart, inspiring Orfeu to confront his former best friend Lucinho, who has become a powerful drug dealer. It all sounds familiar, but hey, it's a popular myth; it *should* sound

familiar. Diegues has made a dizzyingly operatic and passionate film that still has a humanist heart, opining that true beauty isn't found in the spectacle of Carnival but in a glance between lovers. (1:52) *Lumiere, Rafael.* (Taylor)

**Pay It Forward** A junior high school teacher (Kevin Spacey, inexplicably covered with burns) challenges his students to make a difference in the world. Thus an idealistic young scruff (Haley Joel Osment, with a junior mullet) decides to distribute random acts of kindness to three people so they, in turn, can "pay it forward" — and he somehow ignites the kind of movement that heroin junkies and lawyers alike can embrace. Whatever. It makes one wonder why a talented actor like Spacey would try to squeeze himself into unadulterated, saccharine treacle that leaves no real room for expression or expansion. Helen Hunt, as Osment's Vegas-waitress mom with bleached white-trash roots, is similarly trapped; in this film, the wounded, the weary, and the cynical find salvation somewhere in the heart of Oprah's Angel Network. Oh, and there's a surprise ending! (2:00) *Cinema 21, Oaks, 1000 Van Ness.* (Lapid)

**Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being, Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* exploring how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). When righteous bastard Dr. Royer-Collard (Michael Caine) arrives to oversee the institution, he prevents the Marquis — and his partner-in-crime, a chambermaid (Kate Winslet) — from smuggling any more prose to his publisher. When the Marquis is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner. This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. A vicious climax heekily underscores the dangerous side of unchecked urges, but a surprisingly strong statement about the importance of art and freedom of expression emerges. (2:04) *California, Embarcadero.* (Eddy)

**Red Planet** Former movie star Val Kilmer's latest attempt at career rejuvenation is way better (less cheesy, less pretentious) than this spring's Brian De Palma nightmare, *Mission to Mars*, but it's still not anything you need to rush out and see. *The Matrix*'s Carrie-Anne Moss plays the commander of the first earthly crew routed for Martian exploration. The shockingly photogenic astronauts (Kilmer, Benjamin Bratt, and Terence Stamp among them) have a bumpy ride to the surface; once there they face killer storms, killer critters, their own killer robot, and killer views of Mars's Monument Valley-on-crack landscape. Oh, no-name director Antony Hoffman, so many questions — If the robot is supposed to be a research tool to help save humankind, why does it also have an (easily triggered) evil, machine-of-death function? Why does Moss wear white tank tops when it's really cold? — and so few answers. "Fuck this planet!" Val cries as he blasts from the surface; everywhere legions of filmgoers consider both of this year's Mars films and nod in agreement. (1:56) *Galaxy, Metreon, Oaks.* (Eddy)

**Remember the Titans** If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — *A Price above Rubies, Fresh*) "true story" about a black football coach (Washington) recruited in 1971 to work in a recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a "race man." His mission isn't just to win football games,

it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg — for empowering speeches about young men who died — *for what!* The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) *Cinema 21, Colma, Oaks.* (Gachman)

**Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus-dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. Never blinking or flinching (that's your job), *Requiem* takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. (1:42) *Act I and II, Embarcadero.* (Harvey)

**Rugrats in Paris** (1:25) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.*

**Running on the Sun** There's still some wussy to be snuffed in ya until you've run the Badwater 135, an annual Death Valley ultramarathon that's, yes, 135 miles long, that covers terrain from 282 feet below sea level to 8,400 above, and that hazards temperatures from 38 to 125 degrees Fahrenheit. You'll risk extreme dehydration, heat stroke, diarrhea, kidney failure, hallucinations, vomiting, and "black toe" (don't ask). While undeniably fascinating on some levels, Mel Stuart's documentary chronicle of the 1999 event is crafted too much like a routine cable sports doc, with little visual exploitation of the desert milieu, cheesy soundtrack music, and pacing that's a lockstep trot even near the finish line. The 40 contestants range from driven robojocks to a 68-year-old retiree and several amputees. At this level of obsession, the multinational runners are too "focused" to offer much insight, leaving rooting interest compromised by a sense that such "extreme" sportiness is strictly for the rather dully self-absorbed. A more artful film might have captured this quest's *Heart of Darkness*-like grandeur and insanity; pedestrian *Running* only conveys its grinding masochism. (1:38) *Rafael.* (Harvey)

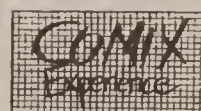
**The 6th Day** Though this ain't the first time Arnold Schwarzenegger's reproduced (*Junior*), been brain-drained (*Total Recall*), or been twinned (as a capulose Danny DeVito in the movie that inspired that ace Joel Siegel pud-pull "See Twins Twice!"), *The 6th Day* is his first overt nod to cyberpunk near-Ludditism. Schwarzenegger's Adam wakes up on his birthday and goes to work, but along the way are some blippy time-skip orchestrations, covering everything from his sidekick's murder to the last few memories of his life. Upon returning home, he discovers his new double inside celebrating "his" birthday. Assassins intercept him, obligingly explaining crucial points about the law and human cloning before they terminate him. What Adam eventually learns is that nobody loves a clone, least of all God or the government. That compassionate conservatism is again

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## Ongoing

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prowling around here brings to light the predicament of the latest last action heroes, who use their film vehicles as checkpoints for their virtuous virility and hypocrisy. Hence Adam-Arnold's warning to two guards he corners with his laser gun: "My daughter is right inside that door. Now, I don't want to expose her to graphic violence. I think she gets enough of that in the media." *The Patriot* waved around a similar sense of solemnity, duty, family values, protecting youth. *The 6th Day* just shows how much corner this dreck plays in the future. (2:04) *California*, Century Plaza, Emery Bay, Galaxy, Grand Lake, Kabuki, Metreon. (Edward E. Crouse)

**Solas Solas**, the title of a new Spanish film by Benito Zambrano, means "alone," and the film is full of all the aching isolation and pathos its name suggests. It's the story of Maria, a sharp, bitter woman still smarting from the wounds of an abusive childhood. When her cruel father gets sick and is taken to the hospital in the city where she lives, her kind, defeated mother comes to stay with her while she keeps a vigil over the husband who has broken her spirit. Maria's mother's earthy sweetness is appreciated by a sprightly, warm, desperately lonely old man who lives in Maria's building, but she's too terrified of her husband's possessiveness to really become his friend. Meanwhile, Maria finds herself pregnant by a callous thug who tells her, "If you want a dick, you can have mine, but that's all we have." All the characters are so richly etched and empathetic that one practically prays for a bit of good fortune to befall them, so when moments of redemption come, they're deeply satisfying. (1:38) *Opera Plaza, Shattuck*. (Goldberg)

**The Tao of Steve** Pity the paunchy Lothario named Dex (Donal Logue), a slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, *The Tao of Steve* banks a lot on Logue's mixture of complexity and frat boy "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome very quickly amid a flurry of self-conscious indie-cutesy gestures (do we need yet another self-reflexive pop-culture-quoting hero?); like the corpulent Casanova himself, Steve just seems too in love with itself to really open up to anyone else. (1:30) *Four Star, Red Vic*. (Fear)

**A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub—who regularly hauls goods over the Iran-Iraq border at risk of death—has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Opera Plaza*. (Gerhard)

**Two Family House** Watching the film *Two Family House* cleared my mind of daily

worries and provided me with a sense of escape, if only for 104 minutes. The quietly magnetic story gradually unfolds; at its heart is Nathan Lane look-alike Buddy Visalo (Michael Rispoli), a man whose dreams of being a crooner have been stunted, mostly by his unsupportive wife, Estelle (Katherine Narducci). After a string of failed schemes, he finally devises a plan that will help him achieve his goal: he'll buy a house and open a bar downstairs. The wife ain't too excited about the idea, but another woman, tough as nails and delicately beautiful Irish immigrant Mary O'Neary (Kelly MacDonald) thinks he can succeed. *Two Family House* is both a sweet love story and a portrayal of tricky race relations in the ethnically divided Staten Island, New York. (1:44) *Opera Plaza*. (Patel)

**Unbreakable** Not that you'd know it without seeing it, but this "suspense thriller" is really about superheroes and comic books. In this utterly nutty movie, race-class allegory is transferred onto the relationship between fanboy and superhero—a canny if shockingly outlandish concept—as helpless Elijah (Samuel L. Jackson) pins his vain hopes on "unbreakable," and at first uncomprehending, David (Bruce Willis). Director M. Night Shyamalan, who came to prominence with *The Sixth Sense*, is an engaging talent—one wonders if he'll be able to ride out the Hollywood beast. Here, his teasing, elliptical sense of narrative keeps things intriguing for a good half of the movie, but things fall apart once Shyamalan's forced to show his hand—the logical resolution of *Unbreakable's* premise would have been to keep things in a state of suspicion of the absurd. Directors like Shyamalan, for all their apparent affection for comics, are too much filmmakers—and there's a lot of "film," as in film school, going on here—to understand that insane things like superheroes work in comics because of the form of comics, not because guys who dress up in hoods and capes and go around saving families from serial killers are anything anybody wants to get mixed up with. (1:17) *Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, Shattuck, Vogue*. (Alvin Lu)

**Venus Beauty Institute** Pouring salt on *les blessés d'amour* is Tonie Marshall's *Venus Beauty Institute*, a 1999 César Award magnet that on these shores may be more likely to collect turnip bouquets. What is it about this film that struck a Gallic chord? After 110 minutes the only conclusion you're likely to walk away with is sour indeed: can 50 million Frenchwomen really be so wrong? *Venus* exudes a *parfum* at once bitter and Cinderella-fresh; the happy-ending clench that duly arrives here has seldom felt so inevitable yet so unconvincing. At the titular Parisian salon, a primping parlor for the desperately-seeking-mojo, age and dead flesh never quite get massaged away. Doing the kneading are several pretty needy cases: 40-year-old Angèle (fiftysomething Nathalie Baye); thirtyish Samantha (Mathilde Seigner); the 20-year-old ingenue, Marie (Audrey Tautou); and formaldehyde-flavored, septuagenarian swinger-proprietress Nadine (Bulle Ogier). As the principal predator, ill-named Angèle careers like a wrecking ball through the historic ruins of love. Slick, chatty, and very whatever as far as plot goes, *Venus Beauty Institute* is a deluxe treatment that, if nothing else, will leave you looking two hours older. It's a romantic comedy from the country that gave us surrealism—which just might look sexy after a few cognacs too. (1:55) *Opera Plaza, Shattuck*. (Harvey)

**The Weekend** There's trouble in WASPville as the characters in Brian Skeet's second feature (following the little-seen *Misadventures of Margaret*) feel their pain, inflict it on one another, apologize profusely, and learn that "There's no future in holding onto the past"—a homily that must have struck somebody as major news, since it's repeated ad infinitum. One year after golden boy Tony (D.W. Sweeney) dies of AIDS, various

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**"A KNOCKOUT"**  
-Elvis Mitchell, THE NEW YORK TIMES

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**Ongoing**

From page 103

friends and lovers — half brother John (Jared Harris) and his wife Marian (Deborah Kara Unger), hard-drinking actor Nina (Brooke Shields) and her mother, Laura (Gena Rowlands), Tony's surviving lover (David Conrad) and his new boyfriend (James Duval) — gather at two upstate New York homes. Based on Peter Cameron's novel, the movie is too often "literary" in the worst way: everyone's an artiste of some sort, and the characters' ever-so-delicately bruised psyches are aired in dialogue that's either horrendously arch or "poetically" platitudinous. There are also many awkward silences that almost scream with meaning. After a while, you may want to scream too. (1:37) **Castro.** (Harvey)

**Wonder Boys** (1:52) **1000 Van Ness.** **What's Cooking** (1:49) **Presidio, Shattuck.** **You Can Count on Me** This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose

endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Difficult at times, *You Can Count on Me* is an authentic and engagingly low-key film with a sincerity that can only come from the heart. (1:32) **Albany, Bridge, Piedmont.** (Taylor)

**Rep picks**

◀ **'Friendly Witnesses: The Worlds of Warren Sonbert'** The globe-trotting, extravagant, occasionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a very opinionated *Bay Area Reporter* film critic — unaware that he'd been a key figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and the San Francisco Museum of Modern Art), this major retrospective brings together nearly all of Sonbert's diverse, adventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tacks, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latter-day epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). **SFMOMA.** (Harvey)

◀ **Gimme Shelter** While concert promoters beat their chests over the 30th anniversary of Woodstock last year, few

made mention of the fact that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast baring, and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwerin and brothers Albert and David Maysles (*Salesman, Grey Gardens*) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speedway featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counterculture icons the Hell's Angels as security for the show, however, spelled disaster from the start. The result, *Gimme Shelter*, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-*Beggars Banquet* and pre-*Sticky Fingers*, heard here in a primitive state), but also inadvertently captures what many consider the final nail in the flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freak-outs and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at Jagger as he goes into his fey bluesman shuffle says it all: there's a bad mojo in the air just aching to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves;

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**Human Resources** Classism and economics seem to be the pet themes of French independent cinema these days. For Erick Zonca, Claire Denis, and now Laurent Cantet, where a person fits into society is as pressing an issue as ever, and with *Human Resources* Cantet approaches the subject with a deftly simplistic touch. When Franck (Jalil Lespert) returns to his small industrial home-hell town to work in the H.R. department of a factory that his father's slaved at for 30 years, he's caught between the shame of his family's position, his love for his father, and his own precarious position as an executive who's still wide-eyed and idealistic — and he's more eager to side with the union than the boss. Cantet's film strongly resembles 1995's little-seen *American Job*, and his sparse style lets the poignancy of the story saturate your mind. (1:29) *Rafael*. (Gachman)

**One** Less is more, and from feature-filmmaking debuts you don't get any more — or less — than Tony Barbieri delivers with his spare, curious, and incredible San Francisco-set film, *One*. The aptly named *One* departs so radically from the more-is-more school of U.S. indie filmmaking that it stands virtually alone; that also happens to be the way it wants you to feel after seeing it. Two friends — one recently released from a long jail sentence he served for putting his grandpa to sleep, forever; the other a layabout could-be pro-baseball player — reunite on some of the less traveled streets of San Francisco, trying to survive with jobs picking up garbage while they salvage what's left of their lives. Instead of laying out this story in a few clear, boring strikes, Barbieri lets the characters unfold at their own eerier-than-lifelike pace. A challenge, *One*'s bleak realism washes the overheated body Amerindie like a much needed cold shower. (1:28) *Rafael*. (Gerhard)

• **'Teensploitation'** In conjunction with Yerba Buena Center for the Arts' multimedia "Juvenilia: Checking Out Youth and Art" exhibit, this five-week film series revisits some very high ways and curious byways in the last two decades' subadult cinema. Dec. 8 things get ugly with two portraits of extreme adolescent maladjustment from 1974: TV movie *Bad Ronald* finds junior psycho Scott Jacoby hiding in his overprotective mom's house after her death, then terrorizing the new

family of blond cuties that moves in; the obscure drive-in cheapie *Twisted Brain* (a.k.a. *Horror High*) has a picked-on science nerd developing a serum that turns him into a payback-minded monster. The final program, on Dec. 15, consists of newer underground shorts, including Tracey MacCullion's "punk trance nightmare," "Gash," about a girl running from abuse at home to worse luck on Boston's mean streets. Yerba Buena Center for the Arts. (Harvey)

**This Is What Democracy Looks Like** The WTO protests in Seattle showed America that a lot of folks are pissed off at the greedy corporations that run the global economy; now, one year later, you can't swing a gas mask without hitting media activists who turned their experiences into a documentary. If you haven't already had your fill of weary cops facing off with megaphone-wielding marchers, *This Is What Democracy Looks Like* is worth a look. Directors Jill Friedberg and Rick Rowley tapped the footage of more than 100 videographers to create a doc that captures the fevered energy coursing through Seattle's rainy streets: sign-thrusting college kids, burly labor union members, stiff representatives of the mainstream media, willy-nilly canisters of tear gas — they're all here, mixed with after-the-fact talking-head interviews with various anti-WTO leaders. Weirdest thing going on here: though the film boasts "narration by Susan Sarandon," it uses on-screen text far more than voice-over to explain what's going on. And Sarandon's pipes are heard in less than 5 of the film's 72 minutes. (1:12) *New PFA Theater*. (Eddy)

• **Titanic Town** Director Roger Michell's *Titanic Town* is based on the true story of Bernie McPhelimy (played here by Julie Walters), a mother who campaigned for peace in west Belfast in 1972. The film easily could have taken a pat, movie-of-the-week tone, but instead it's richly nuanced, depicting Bernie as moral but dangerously naive. As the film begins, she and her ineffectual husband have moved their brood to a new housing estate that's a hot spot in the fight between the IRA and the British Army. The film's best scenes juxtapose domestic routines to ongoing military strife; every private moment seems to be interrupted by some violent outbreak. Outraged, Bernie begins her crusade, making her a traitor to the IRA in the eyes of many of her neighbors. As the film shows, in many ways they're right: Bernie does become a kind of pawn for the British. She's a maddening character, especially in her conviction that her rights as a mother should trump the political struggle going on around her; when her daughter, played by the luminous

Nuala O'Neill, sneers, "You have ruined our lives through your overweening vanity," it's hard to disagree. But for all her faults, she's deeply sympathetic, and as her family is plunged deeper into turmoil, the film becomes intensely gripping. (1:41) *Rafael*. (Goldberg)

**'Young Independent Jewish Filmmakers Look at Grandma'** The wigs come out in full force as octogenarians fill the screen in the San Francisco Jewish Film Festival's homage to Grandma. Andy Abrahams Wilson's *Bubbeh Lee and Me*, the longest piece of the bunch, takes a road trip to the Sunshine State, where Grandma takes the filmmaker on her daily rounds (including trips to the grocery store and down memory lane). Sandi Dubowski's sweet handheld conversation with his Grandma Malvina, *Tomboychik*, has them trading hair pieces, and Micky Zilbershtein's darkly tender *Babcha* puzzles together modern romance, filial love, and the legacy of the Holocaust in an small, urbane drama. Yerba Buena Center for the Arts. (Gerhard) ❖

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-CARRIE RICKEY, PHILADELPHIA INQUIRER

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-JEFFREY M. ANDERSON, SAN FRANCISCO EXAMINER

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**Number-one grandma:** Filmmaker Andy Wilson poses with his grandmother in his film *Bubbeh Lee and Me*, screening Wed/29 at the Yerba Buena Center for the Arts.

Schedules are for Wed/29 through Tues/5 except where noted. Double features are noted with a •. Director and year are given when available.

**ALLIANCE FRANÇAISE** 1345 Bush; 77S-77SS. \$5. *Those Who Love Me Can Take the Train* (Chéreau, 1998) Tues, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-6. "The Nina Paley Show" Thurs-Fri, 8. "Other Cinema": "Cities of the Future: 2001," films by David Cox and Molly Hankwitz Sat, 8:30.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. The Weekend (Skeet, 1999) Wed-Thurs, 2, 4:30, 7, 9:30. The Decalogue, I and II Fri-Sun, 2, 4:30, 7, 9:30. The Decalogue, III and IV Mon/4-Wed/6, 2, 4:30, 7, 9:30.

**EXPLORATORIUM** 3601 Lyon; EXP-LORE. \$2.50-9. "DiAna's Hair Ego: AIDS Info up Front" Fri, 2. "Women's Health Film Series": Complaints of a Dutiful Daughter (Hoffman, 1994) with "A Portrait of Andrea Crisp" (Thomas, 2000) and "Lucy" (Stewart, 2000) Sat, 2.

**FINE ARTS CINEMA** 24S1 Shattuck, Berk; (S10) 843-3699. \$4-7. • *Emporte-moi* (Pool, 1999) Wed-Tues, 7:30 and *On the Ropes* (Burstein and Morgen, 1999) Wed-Tues, 9:20 (also Sun, 5:45).

**MECHANICS' INSTITUTE** 57 Post; 956-2260. \$\$ "CinemaLit Series 2000": *Ninotchka* (Lubitsch, 1939) Fri, 6:30. Discussion and party follow film.

**NEW PFA THEATER** 2725 Bancroft, Berk; (S10) 642-1412. \$3.50-6; \$7.50 double feature. "Video Art": "From Saddle Sores to Classroom Chores: Vanalyne Green and Her Students Wed, 7:30. "Margaret Mead Film Festival": • *Kafi's Story* (Howes and Hardies, 1989) and *Nuba Conversations* (Howes, 1999) Fri, 7. This Is What Democracy Looks Like (Independent Media Center/Big Noise Films, 2000) Fri, 9:10. "Jean Eustache Tribute": "A Dirty Story and Other Films by Jean Eustache" Sat, 7. "The Cinema of Valerio Zurlini": *The Desert of the Titans* (1976) Sun, 5:30. "Third World Cinema": *La promesse* (Dardenne and Dardenne, 1997) Mon, 7:30. "Alternative Visions": "Correspondences: David Gatten and Luis A. Recoder" Tues, 7:30.

**NICHIBEI-KAI** 1759 Sutter. Call for price. (415) 921-1782. *Hokusai Returns* Wed, 1.

**PALACE OF FINE ARTS** 3301 Lyon; 392-4400. \$17. "Celebrate Jazz: An Evening with Ken Burns" Wed, 8. See 8 Days a Week, page 68.

**PARAMOUNT THEATRE** 202S Broadway, Oakl; (S10) 46S-6400. \$\$ *Breakfast at Tiffany's* (Edwards, 1961) Thurs, 7:30.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *Orfeu* (Diegues, 1999) Wed-Thurs, call for times. *Dark Days* (Singer, 2000) Fri/1-Thurs/7, call for

times. *Panic* (Bromell, 1999) Fri/1-Thurs/7, call for times. *Human Resources* (Cantet, 2000) Fri-Sat, call for times. *The Kid* (Chaplin, 1921) Sat-Sun, 2. *Titanic Town* (Mitchell, 1998) Sun-Mon, call for times. *One* (Barbieri, 1998) Tues/5-Wed/6, call for times.

**RED VIC** 1727 Haight; 668-3994. \$3-6.50. *A Place Called Chiapas* (Wild, 1998) Wed, 2, 7:15, 9:15. "Early Rock Shorts" Thurs, 7:15, 9:15. *Gimme Shelter* (Maysles, Maysles, and Zwerin, 1970) Fri-Sat, 7:15, 9:20 (also Sat, 2, 4:15). *Children of Paradise* (Carne, 1944) Sun, 2, 5:45, 9:20; Mon, 8. *The Tao of Steve* (Goodman, 2000) Tues/5-Wed/6, 7:15, 9:15 (also Wed/6, 2).

**ROXIE** 3117 16th St; 863-1087. \$3-7. *Twilight: Los Angeles* (Levin, 1999) Wed-Thurs, 7, 9:15. *Panic* (Bromell, 1999) Fri/1-Thurs/14, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).

**SAN FRANCISCO CINEMATHEQUE** New Nothing Cinema, Six Sherman St; 822-2885. Call for price. "Body Parts: A Multi-Screen Performance by Victor Faccinto" Thurs, 8. San Francisco Art Institute, 800 Chestnut; 822-2885. "Between Visions: An Intermediary Commentary," with Lyn Hejinian, Leslie Scalapino, and Konrad Steiner Sun, 7:30.

**SFMOMA** 151 Third; 357-4000. "Friendly Witnesses: The Worlds of Warren Sonbert": "Program 7: Cases in Point: Sonbert's Creative Interaction with Experimental Filmmakers Abigail Child, Nathaniel Dorsky, and Jeff Scher": "Friendly Witness" (Sonbert, 1989), "Hours for Jerome, part 2" (Dorsky, 1980-82), "Reasons to Be Glad" (Scher, 1980), "Mercy" (Child, 1989), "Postcards from Warren" (Scher, 1999), "Warren" (Scher, 1991) Sun, 1. "Program 6: Filmed Images as Found Footage — Stanzas of Music": *Carriage Trade* (Sonbert, 1972) and *Short Fuse* (Sonbert, 1992). Sun, 3:30

**UC THEATRE** 2036 University, Berk; (S10) 843-FILM. \$4-6.50. *Dark Days* (Singer, 2000) Wed-Thurs, 5:30, 7:30, 9:30. *Rebels with a Cause* (Garvy, 2000) Fri/1-Thurs/7, 4:35, 7, 9:30 (also Sat-Sun, 2:15).

**VALLEY LIFE SCIENCES BUILDING** Room 2050, UC Berkeley, Berk. \$5-10. • This Is What Democracy Looks Like (Independent Media Center/Big Noise Films, 2000) Thurs, 7 and *Zapatista* (Big Noise, 1994) Thurs, 9.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. *Through Jan 28*. "Young Independent Jewish Filmmakers Look at Grandma": *Bubbeh Lee and Me* (Wilson) with "Babchka" and "Tomboychik" Wed, 8. "Teensploitation": *Roller Boogie* (Lester, 1979) Fri, 8. "Teen Vérité: Masterworks by Allan King": *Warrendale* (1967) Sat, 8. ❖

**Coming December 13, 2000**



# Bars and Clubs

Year after year, our Bars & Clubs supplements have been giving the skinny to readers throughout the Bay Area. Bay Guardian readers are three times more likely to go dancing.\* More than half (50.2%) of our readers attended a bar featuring live music within the past 30 days and 82.7% are between the ages of 18 and 49.

\* As compared with the national average.  
Source: Simmons Custom Research

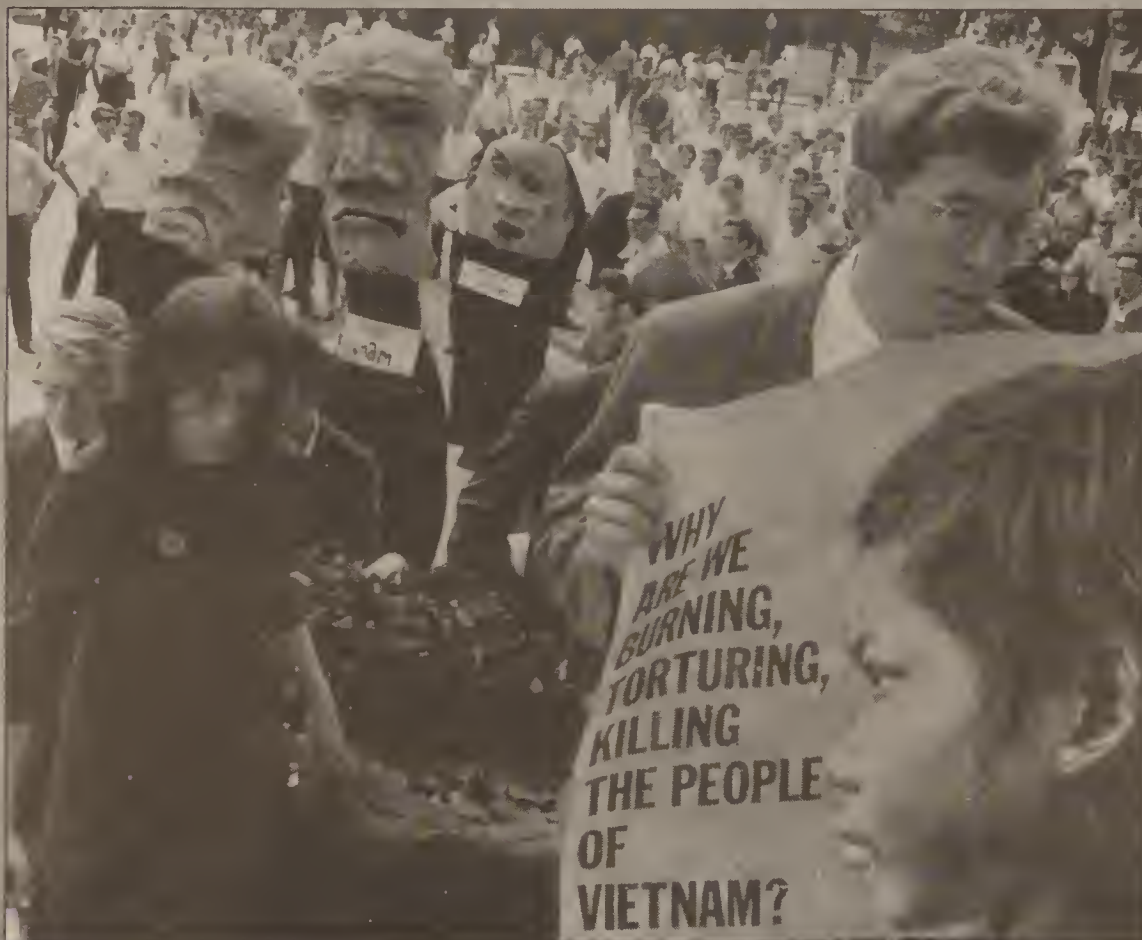
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**Fight the power!** The University of Texas at Austin chapter of Students for a Democratic Society protests the war in Vietnam in 1965.

## 'Rebels with a Cause'

*Take the power back*

If recent events haven't proved our own, much exported brand of "participatory democracy" is a little, uh, corroded, just what would? Maybe the big question here isn't who gets to be Mr. King of the World, but rather, Can a populace turn its cynicism and apathy into actual agitation for change? Santa Cruz filmmaker Helen Garvy's new documentary chronicles something that you might wish had grown less, rather than more, amazing in retrospect: the 10-year saga of Students for a Democratic Society, the fabled organization that began with a handful of Midwestern campus idealists in 1960 and, before its 1969 disintegration, had grown to encompass more than 100,000 members. SDS was born from the youthful realization that Eisenhower-era complacency and well-being were privileges only some citizens enjoyed; communities of racial, economic, and other minorities constituted a vast underclass in our "classless" society. After defining its values and goals at a 1962 retreat in Michigan, SDS first turned its energies toward helping the civil rights movement down south; "the Movement" then grew to incorporate not just antisegregation and anti-Vietnam War protests but also critical attitudes toward the draft, poverty, gender equality, etc. The group's agitative demands for sociopolitical change didn't exactly constitute a "velvet" revolution — enlightenment brought eventual splintering, burnout, and disillusion for some. The effort also met with FBI subversion, police brutality, White House condemnation, and a whole lotta "patriotic" not-so-silent-majority vitriol. *Rebels with a Cause* chronicles these exhilarating, harrowing years through the recollections of about two dozen one-time SDS members, including Todd Gitlin, Juan Gonzalez, Tom Hayden, Carl Oglesby, and late San Francisco journalist Carolyn Craven. Missing the electricity of other thematically overlapping films (most notably *Berkeley in the Sixties*), *Rebels* is basically a two-hour talking-head marathon, with too little archival footage and too much of ex-SDSer Garvy providing pedestrian, on-camera commentary. Nonetheless, what *Rebels* lacks in artistry is more than compensated for by the fascinating story its clear-eyed, still-committed interviewees tell. If history repeats itself, aren't we overdue for a reprise? (Dennis Harvey)

Show times run Wed/29–Tues/5 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a \*. & Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 107, for information on rep houses and special film programs.

### San Francisco

**ALEXANDRIA** ♯ P Geary/18th Ave. 752-5100. Call for times. *The Grinch*, 102 Dalmations, *Rugrats in Paris*.

**BALBOA** 38th Ave/Balboa. 221-8184. Call theater for shows and times.

**BRIDGE** Geary/Blake. 352-0810. You Can Count on Me Fri-Tues, 1:50, 4:20, 7, 9:40 (also Fri-Sun, 11:30a).

**CENTURY PLAZA** ♯ P So. San Francisco, Noor off El Camino. (650) 742-9200. Billy Elliot Wed-Thurs, 8:15, 10:30; Fri-Tues, 4:30, 7, 9:30. *The Grinch* 11:30a, 12:15, 1:55, 3, 4:50, 5:35, 7:15, 8, 9:40, 10:25. *Little Nicky* noon, 2:30, 4:40, 7:10, 9:35. *Meet the Parents* 11:50a, 2:20, 4:55, 7:35, 10:10. 102 Dalmations 11:35a, 2, 4:35, 7:05, 9:45. *Proof of Life* Sat, 8. *Rugrats in Paris* 11:40a, 12:20, 1:40, 2:25, 3:40, 5:40, 7:50, 10 (also Wed-Thurs, 4:30, 6:30). *The 6th Day* 11:25a, 2:10, 5, 7:40, 10:30. *Unbreakable* Wed-Thurs, 11:45a, 12:35, 2:35, 3:15, 5:15, 6, 7:45, 9:15, 10:20; Fri-Tues, 11:40, 12:40, 2:15, 3:15, 4:45, 5:45, 7:20, 8:15, 9:50, 10:40.

**CINEMA 21** ♯ Chestnut/Steiner. 921-6720. *Red Planet* Fri-Tues, 2:45, 7:15. Remember the Titans 12:30, 4:55, 9:30.

**CLAY** ♯ Fillmore/Clay. 352-0810. Billy Elliot 2:15, 4:45, 7:20, 9:55 (also Fri-Sun, 11:45a).

**COLMA (METRO CENTER)** ♯ P 280 Metro Center, Colma. (650) 994-2503. Call for times. *Bounce*, *Charlie's Angels*, *Men of Honor*, *Remember the Titans*.

**CORONET** & ♯ P Geary/Arguello. 752-4400. Call for times. *The Legend of Bagger Vance*.

**EMBARCADERO CENTER CINEMA** & ♯ P One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. *Requiem for a Dream* 12:10, 2:30, 5:15, 7:45, 10:15. *Quills* 12:15, 1, 3:30, 4, 6:30, 7:10, 9:30, 10.

**EMPIRE** ♯ P West Portal/Vicente. 661-2539. *Charlie's Angels* 12:40, 2:55, 5:10, 7:20, 9:45. *Rugrats in Paris* Wed-Thurs, 12:30, 2:40, 5, 7, 9:30; Fri-Tues, 12:30, 2:35, 4:30, 7, 9. *Unbreakable* Wed-Thurs, 1, 4, 7, 10; Fri-Tues, 12:20, 2:45, 5:10, 7:35, 10.

**FOUR STAR** Clement/23rd Ave. 666-3488. *The Contender* Wed-Thurs, 2:15, 7; Fri-Tues, call for times. *Genghis* Fri-Tues, call for times. *A Hero Never Dies* Wed-Thurs, 1:50, 5:30. *Love Correction* Wed-Thurs, 10:45. *Roaring Wheels* Wed-Thurs, 9; Fri-Tues, 9:30. *The Tao of Steve* Wed-Thurs, noon, 3:40, 7:15; Fri-Tues, call for times. *Dr. T and the Women* Wed-Thurs, 4:40, 9:20; Fri-Tues, call for times.

**GALAXY** & ♯ Sutter/Van Ness. 474-8700. Call for times. *Bounce*, *Red Planet*, *The 6th Day*, 102 Dalmations.

**KABUKI B** & ♯ P Post/Fillmore. 931-9800. Call theater for show times. *Charlie's Angels*, *The Grinch*, *Men of Honor*, *Meet the Parents*, 102 Dalmations, *Rugrats in Paris*, *The 6th Day*, *Unbreakable*.

**LUMIERE** & ♯ P California/Polk. 352-0810. *The Broken Heart's Club* 5:10, 7:20, 9:30 (also Fri-Sun, 12:20, 2:50). *Dancer in the Dark* 6:30, 9:20 (also Fri-Sun, 12:30, 3:30). *Dark Days* Wed-Thurs, 5, 7:10, 9:15. *Suzhou River* 5:15, 7:30, 9:40 (also Fri-Sun, 12:50, 2:55).

**METREON** & Fourth St/Mission. 369-6200. Call theater for show times. *Bedazzled*, *Bounce*, *Charlie's Angels*, *Cirque de*

*Soleil* (Imax), *Cyber World*, *Fantasia 2000*, *The Grinch*, *The Legend of Bagger Vance*, *Little Nicky*, *Men of Honor*, *Red Planet*, *Rugrats in Paris*, *The 6th Day*, *Unbreakable*, *Wild California*.

**METRO Union/Webster**. 931-1685. Call for times. *Bounce*.

**1000 VAN NESS** & ♯ P 1000 Van Ness. 931-9800. Call theater for show times. *Charlie's Angels*, *The Grinch*, *Legend of Bagger Vance*, *Little Nicky*, *Meet the Parents*, *Men of Honor*, *Pay It Forward*, *Rugrats in Paris*, *Unbreakable*, *Wonder Boys*.

**OPERA PLAZA** & ♯ Van Ness/Golden Gate. 352-0810. *Dark Days* Fri-Sun, 1:20, 4:20, 7:20, 9:20; Mon-Tues, 2:50, 5:20, 7:50. *Into the Arms of Strangers* Wed-Thurs, 2:20, 5, 7:30. *Solas* Fri-Sun, 1:10, 7:10; Wed-Thurs, and Mon-Tues, 5:10. *A Time for Drunken Horses* Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 8. *Two Family House* Fri-Sun, 4:10, 9:40; Wed-Thurs, and Mon-Tues, 2:40, 7:40. *Venus Beauty Institute* Fri-Sun, 1, 4, 7, 9:30; Wed-Thurs, and Mon-Tues, 2:30, 5, 7:30.

**PRESIDIO** ♯ Chestnut/Scott. 922-1318. *What's Cooking?* noon, 2:20, 4:40, 7, 9:20.

**STONETOWN** & ♯ P 19th Ave/Winston. 221-8182. Call for times. *Men of Honor*, 102 Dalmations.

**VOGUE** ♯ Sacramento/Presidio. 221-8183. Call for times. *Unbreakable*.

**WORLD THEATER** & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

**GRAND LAKE** & ♯ P 3200 Grand, Oakl. 452-3556. *The Grinch* 12:30, 3:30, 6:30, 9. *Men of Honor* Wed-Thurs, 1, 4, 7, 9:45; Fri-Tues, 1, 3:45, 7, 9:35. *The 6th Day* 1:15, 4:15, 7:15, 9:45.

**JACK LONON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320.

*Bounce* 11:15a, 1:50, 4:35, 7:30, 10:10. *Charlie's Angels* 11:20a, 1:55, 4:30, 7, 9:30. *The Grinch* 11:20a, 2, 4:45, 7:20, 10. *The Legend of Bagger Vance* Wed-Thurs, 10:50a. *Little Nicky* 11:25a, 1:45, 4:05, 6:30 (Fri-Tues, 7:15), 8:30 (Fri-Tues, 9:40). *Meet the Parents* 11:05a, 1:40, 4:40, 7:10, 9:55. *Men of Honor* 10:30a, 1:25, 4:25, 7:25, 10:25 (Sat, no 7:25). 102 Dalmations 11a, 1:35, 4:15, 7:05, 9:45. *Red Planet* Wed-Thurs, 10:30. *Rugrats in Paris* 10:45a, 1, 3:15, 5:30, 7:45, 9:50. *Unbreakable* 11:35a, 2:15, 5, 7:35, 10:20.

**PARKWAY** 1834 Park, Oakl. 814-2400. Call for shows and times.

**PIEDMONT** ♯ Piedmont/41st St, Oakl. 843-3456. Best in Show 4:45, 7:30, 9:45 (also Fri-Sun, 2:20). *Billy Elliot* 4:15, 7, 9:25 (also Sat-Sun, 1:40). *You Can Count on Me* 4:30, 7:15, 9:35 (also Sat-Sun, 2).

### Berkeley area

**ACT I AND II** ♯ P Center/Shattuck, Berk. 843-3456. Best in Show 7:30, 9:45 (also Sat-Sun, 12:30, 2:50, 5:10). *Proof of Life* Sat, 7:30. *Requiem for a Dream* 7:15, 10 (also Sat-Sun, 12:20, 2:40, 5).

**ALBANY** & ♯ 1115 Solano, Albany. 843-3456. *Billy Elliot* 6:45, 9 (also Sat-Sun, 1:45, 4:15). *You Can Count on Me* 6:30, 8:45 (also Sat-Sun, 1:30, 4).

**CALIFORNIA** ♯ P Kittredge/Shattuck, Berk. 843-3456. *Meet the Parents* 2:10, 4:30, 6:45, 9:10. *The 6th Day* 2:20, 4:45, 7:15, 9:40. *Quills* 1:30, 4:15, 7, 9:35.

**ELMWOOD** 2966 College, Berk. 649-0530. Call for Fri-Tues shows and times. *Dr. T and the Women* Wed-Thurs, 7:15 (also Wed, 12:30). *Exorcist* Wed-Thurs, 9 (also Wed, 2:30). *Girl on the Bridge* Wed-Thurs, 5:05, 7 (also

Wed, 12:40). *Nurse Betty* Wed-Thurs, 9:35 (also Wed, 3). *Saving Grace* Wed-Thurs, 5:20. *Two Family House* Wed-Thurs, 5, 7:05, 9:15 (also Wed, 12:50, 2:50).

**EMERY BAY** & ♯ P 6330 Christie, Emeryville. 420-0107. Call for times. *Bounce*, *Charlie's Angels*, *The Grinch*, *Little Nicky*, *Meet the Parents*, *Men of Honor*, 102 Dalmations, *Rugrats in Paris*, *The 6th Day*, *Unbreakable*.

**OAKS** & ♯ 1875 Solano, Berk. 526-1836. *Bedazzled* noon. *Pay It Forward* Fri-Tues, call for times. *Red Planet* Fri-Tues, call for times. *Remember the Titans* 7 (also Thurs-Sun, 1, 3:45).

**ORINOA** & ♯ 4 Orinda Theater Square, Orinda. 254-9060. Best in Show 6, 8, 10 (also Fri-Sun, 1, 3:30). *The Legend of Bagger Vance* 7:10 (also Wed-Sun, 2:15, 4:45). *Meet the Parents* 9:35 (also Wed-Sun, noon). *Unbreakable* 7, 9:45 (also Wed-Sun, 12:45, 4, 7, 9:45).

**SHATTUCK CINEMAS** & ♯ 2230 Shattuck, Berk. 843-3456. *Almost Famous* Wed-Thurs, 1:35, 4:05, 6:35, 9:10; Fri-Tues, 9:30. *Bamboozled* 2:15, 5:15, 8:15. *Dancer in the Dark* 2, 5, 8. *Dark Days* Fri-Tues, 1:30, 3:30, 5:30, 7:30, 9:30. *Nurse Betty* Wed-Thurs, 9:30. *Panic* Fri-Tues, 1, 3:10, 5:20, 7:35, 9:50. *Pay It Forward* 1:20, 6:30. *Red Planet* 4, 9:15. *Rugrats in Paris* 12:40, 2:40, 4:40, 6:40, 8:40. *Solas* 12:35, 2:50, 5:15, 7:40, 9:55. *Unbreakable* 12:45, 1:50, 3:20, 4:35, 6, 7:10, 8:45, 9:45. *Venus Beauty Institute* Wed-Thurs, 1:55, 4:40, 7:05, 9:40; Fri-Tues, 1:10, 3:55, 7:05, 9:40. *What's Cooking?* 1:15, 4, 7, 9:35.

**UA BERKELEY** ♯ 2274 Shattuck, Berk. 843-1487. Call for times. *Bounce*, *Charlie's Angels*, *The Grinch*, *The Legend of Bagger Vance*, *Little Nicky*, *Men of Honor*, 102 Dalmations. ♡



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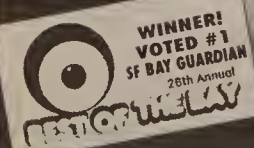
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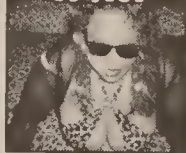
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**MEN SEEKING MEN - WOMEN SEEKING WOMEN**

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### WOMEN SEEKING MEN

My name's Jeanette. I'm a fun-loving girl looking to meet some new people & perhaps make some new friends. I'm 24 yrs. old. I'm 5'5" tall. I'd like to have something in common with a man if I'm going to choose to become romantically involved. I like to be friends. I like to have good, deep, spiritual conversations. Other than that, I'm really not interested, so thank you, but no thanks. Box 11746.

My name's Debra. I'm soon to be 42 yrs. old. I'm looking for a spontaneous, well-groomed, easygoing, down-to-earth gentleman between 35 & 45 yrs. old. I like kids, animals, quiet dinners, fireplaces & watching movies. If interested, please get back to me. Box 11635.

This is Tasha. I'm just here to say hi & meet a friend, nothing serious. I'm 5'4". I'm 25 yrs. old. I'm full-figured. I'm very nice & pretty. Box 11421.

My name's Tammy. I'm 36 yrs. old. I'm 5'3" & weigh 120 lbs. I have blonde hair & hazel-brown eyes. I'm tan & fit. I enjoy working out, travel, shopping, water, snow skiing & spending time with friends & family. I'm looking for a man who knows who he is. Box 31712.

This is Ebony. I'm 5'5" & weigh 145 lbs. I'm black & Cherokee Indian. I'm looking for men from 21 & 35 yrs. old. I'm a part-time dominatrix. I like submissive men sometimes & dominant ones other times. Box 31184.

### MEN SEEKING WOMEN

I'm an Hispanic from San Jose. I'm non-smoker & a non-drinker. I'm drug-free. I'm 5'5" & weigh 150 lbs. I have a stable job. I'm divorced. I have no kids. I'm single right now. I have a sense of humor. I'm down-to-earth. I'm family-oriented. I'm looking for a female of any race up to 40 yrs. old for a serious relationship. Leave me a message & I'll call you. Box 5172.

This is Jim. I'm a single, white male. I'm 32 yrs. old. I'm 6' & weigh 220 lbs. I have brown hair & blue eyes. I'm in casual dating even though I'd like to find someone for a long-term relationship, but you have to start somewhere. I'm looking to have some companionship, someone to go out & have fun with. Box 31612.

My name's Dave. I live in Brisbane. I'm 39 yrs. old. I'm Caucasian. I have brown hair, a mustache, hazel eyes & weigh about 195 lbs. at 5'10" tall. I love animals. I'm seeking girls who'd like to maybe go out to the beach. I'm 39 yrs. old. I really like petite women. Box 11790.

This is Lee. I'm calling to let everyone know that I'm out here. I'm looking for a nice, romantic date, to just go, have a nice time & have a conversation. If you're interested, get back to me. Box 11768.

My name's Jeff. I'm a 21 yr. old, attractive male with brown hair & brown eyes. I'm 5'10" & weigh between 160 & 170 lbs. I enjoy being in the outdoors & being by the mountains or the ocean. I'm seeking an older woman over the age of 30 yrs. old for discreet encounters. Box 11501.

My name's David. I'm a young, 40 yr. old Caucasian. I'm 6' tall & weigh 190 lbs. with an athletic build. I keep myself active by playing volleyball & working out 2-3 nights a week. I also like the outdoors. I like camping, hiking, river rafting & skiing. I'm looking for that special woman who I can spend my life with. I'm looking for my soulmate. This woman should be energetic, active, romantic & loving. Box 9348.

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**GUARDIAN connections**



### REFLECTIVE, ROUSING REDHEAD

Approachable SWF, 5'4", very attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being out doors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/S, no heavy drinkers.

♣6136 (12/25/00)

### JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, the ater, must love dogs, looking for honesty, sincerity, LTR.

♣5487 (12/07/00)

### GORGEOUS, CLASSY BLONDE

Looking for mature man who has companion for dinner, dancing, movies as well as quiet times. Race unimportant but must be somewhat in-shape, well educated with a wicked sense of humor. Me: 40, in great shape, beautiful green eyes, Italian and German, vibrant and sexy.

♣5665 (01/03/01)

### IT'S TIME FOR US TO MEET

You: Ambitious, clean cut, tall, professional/financially secure, passionate, emotionally available. 30-40. Me: Ambitious, beautiful, sexy, confident, petite, smart, feminine, 30 looks 25. Ready for something real.

♣6600 (02/07/01)

### TALENT SEARCH

Seeking affable master of ceremonies, thespian, road manager, dancer and R&B aficionado. Tightrope carries need not apply. Pool bear groupies a plus.

♣6427 (1/16/01)

### POETIC CHAMPION

Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degreed, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family.

♣6146 (12/25/00)

### 6 GALS LOOKIN'

for 6 guys. We are bright, funny, kind and most of all...AVAILABLE!! Come have dinner with us at a great restaurant once a month.

♣6089 (12/25/00)

### CASTING CALL...

Luscious, sexy talented athletic funny cultured delicious Chocolate leading lady looking for the proper co-star age 40-55. If you look like JFK Jr or Clark Gable, elude chasms and have wealth to share...

♣6414 (1/16/01)

### 1950'S BODY, Y2K WOMAN

Black artist/intellectual trapped inside 1950s pinup girl body seeks brother with tools to help me escape: kindness, emotional intelligence, 28-40. Me? 30s, fine, sweet.

♣6518 (02/07/01)

### MARVELOUS MIDLIFE SWEETHEART

looking for the same for LTR. I am SWF, 5'4", very attractive, honest, fit, fun, loving/lovable. I like home, walks, outdoors, antiques, laughing, movies, music, honesty You are 48-58 over 5'7", n/s, No heavy drinkers.

♣6579 (02/07/01)

### UNIQUE BLEND

Off Eastern and Western philosophies, very attractive, sensual, playful, intelligent and open-minded SAPF, 33, ISO handsome, intelligent, stimulating and successful SWM, 31-37, to explore the subtle yet deep pleasures of life. Are you exceptional and passionate?

♣6562 (02/07/01)

### HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR.

♣5475 (12/07/00)

### PRETTY PUERTO RICAN

49 years old seeking handsome man, 50-70 years old. 5'11"-6'2", 190-250 with sense of humor and down-to-earth. So, let's talk.

♣6418 (1/16/01)

### BEAUTIFUL GREEN EYES

Slender, pretty, petite, sensual SJF, 44, 5'3", 108 lbs., runner, writer, lawyer, passionate, loves arts, nature, animals, psychological sophistication, serenity. Seeks athletic, graduate degreed, gentle articulate SWM 42-50 who is witty, communicative, nature-loving, open to marriage and family.

♣6147 (12/25/00)

Want to be a sugar daddy? 19 year old girl seeking generous male to give me what I want. Spoil me. I am worth it and love good things.

♣6097 (12/25/00)

### JULIET SEEKS ROMEO

age (40-50) for full moon howling, holy passion, endless laughter and ecstasy. Suicide not required. Must be completely human and ready to do the real work.

♣6594 (02/07/01)

SWF looking for a friend/romantic mate to enjoy life with, go to movies, dinner, walks, good conversation, see life with a smile. I am 5'11", 138, green/blue eyes, ash brown hair.

♣6355 (1/16/01)

Progressive seeks same. Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places.

♣5700 (12/06/00)

### PROFESSIONAL JF/SO

European sensibility, Mediterranean looks, seeks easy going, humorous man, 40s-50s, good with kids, crisis, broken household objects, warning relatives, malfunctioning cars, steady as a rock, smart as a whip for eternity.

♣6533 (02/07/01)

### GILLIAN WELCH TO

Flaming Lips. Music-loving, out doorsy, smart, funny blonde 5'10" seeks wit 25-35, with similar interests to see shows, bike ride, swap stories.

♣6374 (1/16/01)

### NON WORKAHOLIC S F LAWYER

seeks wise, sweet, loving man, I'm 45, Midwest born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life stones, sensuality with an evolved, open-minded, down-to-earth, nurturing man.

♣6529 (02/07/01)

### ATTRACTIVE ASIAN

professional female, excellent shape, 5'10", 145lbs., fit, sincere, honest, very good-looking Chinese female, educated and professional seeking tall, attractive, professional male under 37. Please respond if interested.

♣6541 (02/07/01)

### HAPPY BIRTHDAY!

Almost 56, looking for soulmate/present! Self-employed designer; contemporary, stylish, sexual, educated, educated, successful, fun, foodie, art, architecture, design, travel.

♣6440 (1/16/01)

### NICE PACKAGE!

It's "OK" to open before Xmas. If you are SWPM, N/S, 40s, emotionally mature and available, good communicator, like romantic dinners and creating memorable times with voluptuous, slim, 5'6", playful, auburn, blue-eyed type. Looks good in silk or jeans.

♣6580 (02/07/01)

### ATTRACTIVE APF

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S.

♣5851 (12/12)

### CAPTIVATING

S8F, 40s, smart, attractive, unusual, open, enjoys the arts, travel, politics and more ISO intelligent, sexy, self-assured male, race, age unimportant.

♣6385 (1/16/01)

Woman, 42, nature-lover, slender, dark hair, green eyes, seeks warm, kind, intelligent, kindred spirit. Letter responses only please.

♣6183 (12/25/00)

### EROTIC EXPLORATION

tantric more. Pretty fit, erotic semAsian, sane, successful, fun, no baggage, STOs, vices. Similar, medium tall SWM, 38-50, Monogamous open-minded LTR. OK, submissive.

♣5515 (12/25/00)

### LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans.

♣4866 (12/26/00)

### RUSSIAN-JEWISH FROM BELORUSS

Russian-Jewish woman from Beloruss tall, classy, romantic Capricorn, long legs, green eyes, great smile, radiant, warm heart. Looking for lifetime partner age 50-60; romantic, tall, sincere, successful, honest, good heart.

♣6548 (02/07/01)



### HOT LICKS

without dicks? Married, 30s, North Bay woman ISO bi/lesbian femme for hot evenings and weekends. Voyeur husband present; watch only. Height and weight proportionate.

♣6513 (02/07/01)

### S F NATIVE FEMME

Looking for nonsmoking, intelligent, fun, active city and nature lover. I love jogging, board games, books, movies, dancing and being with positive women. Possibly open to Three's Company.

♣6389 (1/16/01)

32yr old Chinese, 5'3, 122, 368 seeking other horny females for some 69. I'm dripping.

♣6425 (1/16/01)

Hand in hand equal would you like to meet a lady who enjoys life to it's fullest, enjoy romantic evenings, good movies, good books, adventure, bubble baths, travel, cuddle up for 2, let your dreams come true.

♣6356 (1/16/01)

Pleasure Seeking Butch Dyke ISO high femme who takes what she wants. You be over 30, fun-loving and into exploring more than Macy's. Me: no vices Top into sexual expression. Let's see if the chemistry is there!

♣6340 (1/16/01)

# RESPOND TO AN AD!

## 900 Telephone Responses

When you see this symbol ♣ you can respond by telephone. Call 1-900-328-0133 (anytime, 24 hours a day, 7 days a week). From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ♣ symbol. New introductions are added at least once per day. Box numbers are valid in current issues. You can access a voice greeting within 30 seconds of your call. Cost is \$1.99 per minute. You must be at least 18 years of age.

White female, bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.

♣6183 (12/25/00)

### NEWLY BI, NEWLY S F

I'm rediscovering my bisexuality. Single White professional woman, 50, attractive, ample busted seeks others wanting to explore with me. Age, race and body type not important. Moving to Area mid-November.

♣6395 (1/16/01)

### TINA, I THINK

You answered my personal ad on November 6th, my name is Karina, I accidentally lost your phone number. You are in real estate. 31, blue eyed and I would like to talk to you again. Next time I'll be more careful.

♣6506 (02/07/01)

### WOMEN OF COLOR

Free, non-directive group forming for amazing, critical thinking, intelligent and fun women of color who are seeking support and friendship. Join us.

♣6365 (1/16/01)



### ATTENTION ALL BLACK

Men. Hot always horny Puerto Rican bottom, very good-looking, very sexy, 6'1", 170, dark brown hair/brown eyes, light brown skin, HIV- and expect the same. Looking for Black men who are hot, horny, hung who would like to have their cocks sucked on a regular basis.

♣6437 (1/16/01)

### LOOK

East Bay WM ISO top rated male, preferably E/B, race/age open. Prefer over 40. Us: disease free, mature, N/dr. Me: 5'8", 155, versatile.

♣6588 (02/07/01)

One of us is naked, one of us is clothed. One orders, one obeys. We are both straight looking with trim bodies. I'm WM, 42.

♣6376 (1/16/01)

### NICE BOTTOM

for nice top. White, intelligent bottom, 40 seeks intelligent top 30-50. Be my sweet mentor.

♣6358 (1/16/01)

### LOVELY HEARTS CLUB BANDS

White, tall, brunette, muscular, oral, gay, bottom types, clean shaven, no drugs, pot, coffee, cocktails only. HIV-, sweet, kind and intelligent arts loving but not wimpy, for blonde, long haired actor model rock star type to do sex, art and sexy art!

♣6410 (1/16/01)

ARMENIAN Handsome, 41, 5'9", 160 lbs., black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling.

♣5649 (12/28/00)

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!

♣6442 (1/16/01)

### HOT, HUNG, MASCULINE

Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.

♣6169 (12/25/00)

MASCULINE, VERSATILE GUY WM, 38, hairy chest, 6', 175, into masculine, versatile men, 30-50, Santa Rosa, Sonoma County guys, tops. Let's hook up.

♣6363 (1/16/01)

### APPEALING AND SMART TOO

Let's experience creative times. Sharing reflective, deep conversations. Unique, trim, sensitive. HIV-, fair complexioned 37 year old, foreign guy seeking 28-45 year old likewise foreigner.

♣6599 (02/07/01)

### FREE PHOTOS

Nude male models all types Asians, tattoos, piercings a plus. Photographer building private portfolio. No money pictures in exchange, please call.

♣6409 (1/16/01)

### AD OF THE WEEK

### NOT A ONE NIGHT STAND

Handsomeness, talented, tall, 22 year old, self aware, self assured GWM, possessing everything but Mr. Right. Seeks someone as unique as I am, who values friendship, love, honesty and the has the ability to have a good time. This is the season for romance!

Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650)728-0220.

♣6583 (02/07/01)

### BROTHERLY LOVE

Cute, young, boyish 25 years old, musician, artist and DJ with an enlightened mind and spiritual soul. Eclectic interests, inspired by nature. Looking for an older brother type under 40 for adventure and affection, who can get past the fact that I am HIV+.

♣6186 (12/25/00)

Regular gay male, 34 year old n/s, 5'8", down-to-earth. Enjoy movies, restaurants, etc. I'm seeking new friendship with gay White male around same age maybe. Relationship down the line, nonsmoking only please.

♣6526 (02/07/01)

### VIRGIN BOTTOM

seeks A/W with small endowment to break it in. Be cute, sexy, smooth, clean shaven, gentle. Start oral end up in my bottom...

♣6508 (02/07/01)

### BOY(S) WANTED

GM, 34 seeks boy(s) 18-25 for casual companionship, friendship and fun times. Into concerts, local bands, nature, road trips, chillin' at home.

♣6354 (1/16/01)

UNIQUE EUROPEAN GWM, 36 Seeks charming man from Quebec or over the Atlantic. Let's start at the museum for tea or wine...

♣6593 (02/07/01)

### HUNG GUYS

I like to give head, I'll come over and service you. You won't be disappointed.

♣5171 (12/06/00)

### RU HUNG 2 BIG 4 THROATS?

Into control tunneling a deep torso. Any race bi curious excellent. Steroid buff WM, BL/BLU, hairless 38, 185, masculine boy pussy.

♣6413 (1/16/01)

### EAST BAY

Appreciative, mature Male seeks Gay, Straight, 8+, exhibitionist or curious, 25-50, for private encounters at his home.

♣5989 (12/12)

### BI CURIOUS TOP

PWM, handsome, friendly, athletic, fit, 49, 5'8", 165, swimmers build seeks bi or bisexual bottom. Discrete, healthy, fit. Bubble butt a plus.

♣6433 (02/07/01)

### CUM FACIAL

Desperately needed by hungry male, please help me.

♣5172 (12/06/00)

### HANDSOME YOUNG RUSSIAN

looking for other intelligent Russians or Europeans under 40 years old to give my body and soul.

♣6098 (12/25/00)

Straight, mature WM seeks straight to kick back, receive free beer, watch porno, enjoy a blow job in return for you jacking off on my face.

♣6361 (1/16/01)

### LATIN LUST

8WMM, 33, br/br, 5'7", great shape, healthy, tan. Looking for bi Latin men, muscular, handsome, smooth, 20-33 who want complete oral service. Serious only.

♣6521 (02/07/01)

## Credit Card DIRECT

Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.

## Letter Responses

Ads that end with a ♣ symbol may be answered by mail. Send your stamped & sealed letter in a separate envelope to: Connections, 520 Hampshire Street, San Francisco, CA 94110-1417. It will be forwarded to the advertiser.

### BIG LOADS?

Bet this creative cocksucker makes them even bigger! Cum addict translates more satisfaction for you, into more swallows for him. (Neatness counts too!)

♣6569 (02/07/01)

### SUB STUD ISO DOM STUD

PGWM, 6'2", 160, 32 ISO similar for dating to LTR, into lite B0/SM, outdoors, sports, humor and thinking.

♣6547 (02/07/01)

### INDEPENDENT MEN PART 1

Question: tell me what you think about this. 26, 5'6", 135lbs.. Asian seeking stocky Black/Latino top men in East Bay with mustache/beard for friendship and more. Find out how I could get down like.

♣6572 (02/07/01)

### MY THROAT

is like fucking butter. Warm, inviting, deep throat looking for masculine man who enjoys a good hole. (.), 37, 185lbs., tats, shaved head.

♣6530 (02/07/01)

Attractive, submissive slave boy 18-40 sought by an older, dominant, good looking, 77 GWM. Will teach if necessary. Friendships valued and ongoing preferred.

♣6357 (1/16/01)

### ATTRACTIVE ASIAN MALE

I am 34 years old, 5'9", 160 lbs., good shape, fit, sincere, honest, handsome, educated, professional, easygoing and easy to get along with. Seeking tall, attractive GWM under 40 years for relationship and friendship.

♣6542 (02/07/01)

### RSVP

if UR 60+ seeking LTR with an intelligent, slim, young GAM. US educated, honest, kind. Married, bi, overweight, self centered ones need NOT respond.

♣6367 (1/16/01)

### FAG IN A FROCK

Sexy, snappy, young man seeking an equally beautiful man 28-35 to spend romantic evenings together. Must love my pretty alter ego and be willing to come to see me perform in drag at Club Tango Tango on California Street every Friday and Saturday nights.



**RESPOND! Call 1-900-328-0133.**

**You must be age 18+. Calls cost \$1.99/min. billed to your phone OR**

**USE YOUR CREDIT CARD 1-877-337-3292.**

**C GUARDIAN nnections**

## BOREDOM IS MALIGNANT

avoid infection. Intense, whimsical, hypercreative 5AM, 36 150 hypercreative female, 30s, emotionally balanced, not flaky/fake, able to think outside of "the box", and themselves, unflinching at life's darker aspects like Hep C. More info, call.

6575 (02/07/01)

I've been told I am a very very good lover by not too many women. Tall 5WM will satisfy your needs from mild to kinky.

6550 (02/07/01)

Romantic, professional, n/s, WM, 58, 155 lbs., Type O, seeks happy career woman 52-63, Type A, who wants to walk on the sunny side and build a great life.

6384 (1/16/01)

Big Man, Big Intellect, Big Heart, Big Biceps wants little lady. R U smart and cute enough F 35-45?

6598 (02/07/01)

## ASCENSION

intelligent, healthy, handsome, humble 5WM, 31 seeks clever, healthy, beautiful, sophisticated 5F for friendship and eros. Goddesses apply, sirens and succubai read on.

5169 (12/06/00)

## TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, 5 F, 94128.

6390 (1/16/01)

## STRONG, HANDSOME BLACK MALE

seeking open-minded, free spirited female who enjoys the difference, no games and head trips just the pleasure program. Looking for a lady who wants to take it to a higher level.

6369 (1/16/01)

Michigan visitor, good-looking WM business professional, mid-40s, tall; n/s, resident of Michigan, travels to B Area on business seeks attractive WF for uncomplicated discreet fun, dining and romance.

6431 (1/16/01)

## MAN-MAMMAL

with fur on head seeks female for play and mutual hibernation. Me: 160, 6+, professional, late 30s. B smart and fine.

6557 (02/07/01)

## WANNA PLAY?

Your age is not important, your willingness is. We're good looking, nonsmoking, White, tall, slender. I'm blonde and lots of fun, 40.

6540 (02/07/01)

Foot pleasure. Ooes the thought of having your feet massaged by warm, caring hands just send you to heaven? I'm generous and an experienced masseur.

6447 (1/16/01)

## HELLO THERE LADY

R-U-THE-1-FOR-ME? Yes I am a 33 year old 5BM ISO a beautiful older woman who is caring and full love with a wild sexual appetite, yes I do aim to please-smile! Hope you are petite and clean.

6573 (02/07/01)

## SOMEWHAT OF A "NEWBIE"

31, 5'9", 19 lbs., American born Korean-Ivy League bachelors and masters degrees, runner, basketball/volleyball player, former Juilliard-trained pianist. Interests: movies, music, dining out, theater. You: honest, communicative, intelligent, funny, "attractive", (subjective, I know).

6407 (1/16/01)

## KIND AND COMICAL

Strong, sensitive, tall, good-looking, 28, 5WM looking for pretty, goodhearted girl next door. Write to: 190 El Cerrito Plaza P.O. Box 215 El Cerrito, CA 94530. Photo?

5856 (12/12)

## SEEKING JAPANESE WOMAN

attractive, affectionate, intelligent, 30-42 who enjoys being spanked, for romantic relationship. I'm 47, Jewish. Let's take time to have some fun.

6419 (1/16/01)

## IMAGINATION AND DOMINATION

Stand or kneel as I command. Accept pleasure or pain, adoration or humiliation. Joy, release, exclamation in submission. Your only duty is to obey, woman. Nice not to have to decide, isn't it girl?

6387 (1/16/01)

**EBONY AND IVORY**  
5WM, 43, decent, honest, open, passionate, professional, creative ISO special SBF 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

6420 (1/16/01)

## LONG HAired WOMAN SOUGHT

Attractive, sweet yet strong, giving man, in shape, seeking LTR with sensual woman, 22-35 years old, preferably A/H, petite(ish). Interests include music, dancing, nature, cultural events, film, mentoring, get-aways, hot vacations. I'm looking for a real, loving, trusting, connected relationship.

6399 (1/16/01)

## BORN TO EAT PUSSY

Straight, disease free WM, looking for one special female who enjoys having a male go down on her without having to return the favor. Tireless tongue will work as long as it takes to bring you total satisfaction.

6574 (02/07/01)

Freethinker, single, 49, would share life and laughter with a lady.

6546 (02/07/01)

PWM, handsome, tall, dependable, generous seeks voluptuous Black female to admire and respect. Our goal: daytime fun/romance. You: dependable, passionate, 30-45, n/s.

6422 (1/16/01)

## EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.

6368 (1/16/01)

Mainland Chinese woman sought by European man. Looking for a Chinese beauty for fun, travel, and LTR. Financially secure.

6364 (1/16/01)

## WEIRD, UGLY, SHY- BUT

sexually vital guy wants someone with the mission to have fun first-maybe serious later. You like music and/or art, nature-I (a musician) like the same. Fun is the ocean, listening or dancing to music (jazz, blues), imagine...

6404 (1/16/01)

## REAL NO HYPE

Handsome, 5WM, tall, long brown hair, brown eyes, 30s, good sense of humor, intelligent, caring, understanding, likes movies, blues, rock'n'roll and sports. Looking for a nice single woman, slender, intelligent, age unimportant.

6408 (1/16/01)

## HANDSOME PRINCE

49, restless archer, quick of wit, strong of hands, good of heart, schooled in the sciences WLTW, fiery maiden for love and romance.

6549 (02/07/01)

## ASIAN/INDIAN WOMAN

sought by very attractive, creative, active 5WPM, 41, 6'2", 180. Likes road trips, Indian/Chinese food, indie films. You: trim, sweet, adventurous.

6380 (1/16/01)

**COMMUNICATIVE SPBM**  
Very caring, 41, 6'1", 195, attentive, romantic, athletic and sexy. You: SWF 25-50. Attractive, sweet, successful homeowner, with desires and honesty. LTR.

6517 (02/07/01)

## UNSHAVED?

Tall, attractive, 5WM, 50, with athletic build, financially secure, seeks hairy, unshaved, dark haired, independent thinking female, for long term relationship. Age, race, unimportant.

6535 (02/07/01)

## GREAT CATCH

5WM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.

6174 (12/25/00)

## HONEY I'M STILL FREE

Me: 32, 5'10 1/4, blue eyes, professional, Jewish, open-minded; you: between 25-35, open to race, interests, be open-minded, show me new things. I cook, love movies, work in nonprofit. Enjoy.

6596 (02/07/01)

WM enjoys getting on my knees and watching 8F sip champagne, eat chocolate truffles, watch porno movies while my tongue brings you to a climax.

6362 (1/16/01)

## INDIAN WOMAN

sought by creative, active SAM, 29. Likes writing, indie films, road trips, Indian/Thai food, current events, learning. You: funny, adventurous, honest, easygoing.

6538 (02/07/01)

## HAVE YOU BEEN

Hugged today? Herpes 5WPM, 42. Good values nonetheless. Kind, funny, intelligent, quiet (at first), normal, ISO SPF, 35-45, in shape, 5F resident.

6144 (12/25/00)

## WHERE CAN YOU BE?

WPM, 43 seeking happiness with single, monogamous female, height/weight proportionate, positive attitude, for LTR that may lead to marriage.

6536 (02/07/01)

## A CHANCE MEETING

provides endless possibilities. WW/WM, 50s, 6'1", ISO emotionally available, affectionate SWF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.

5022 (11/29/00)

## MAN BLESSED

with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape. 54, imagines woman with same blessings and blessedly buxom form.

6391 (1/16/01)

Seeking a woman who must be willing to lie about how we met. Attentive, fun, sincere, passionate, SPM, 28 seeks SWF, 24-40.

6445 (1/16/01)

## CAPRICORNS & LEOS

Commitment, friendship and trust, are these really that difficult? Well-educated, intelligent, fun guy OWM, 52, 5'7", trim, financially stable, multiple interests and active lifestyle seeks lady with similar qualities to develop a LTR. Is this too much to ask for?

6373 (1/16/01)

## DRAMATICALLY OVER THIRTY

decisively over forty, definitively over fifty, four/fifths of a decade over sixty: somewhat dented but neither deranged nor diminutive, not always dull, dismal dander, indifferent diner, deficient drinker/drugger; semi-retired academic desires delectable darling. Please write P.O. Box 99260, Emeryville, CA 94662-9260.

6451 (1/16/01)

## FUN, CLEAN-CUT

attractive WM, electric worker, student, 37, ISO fun, nice-looking female 20+. Trips around 5 F. Exploratorium, plays, cafes, meet for lunch.

6527 (02/07/01)

## EXTRAORDINARILY INTERESTING

You are out of the mainstream and off the wall, afraid more of boredom than experience, able to leap tall hyperbole with fits of imagination and joy. Let's endorphinate like we did last summer. Tall, attractive smart ass guy.

6394 (1/16/01)

## SHY YET HORNY? VIRGIN/SEMI-VIRGIN?

Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite cock. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister, that's fine too. Write to: PO Box 423802 San Francisco, CA 94142.

5760 (11/21/00)

Well-educated, slim, sensitive 5WJPM seeks smart, slim woman, 40s, who enjoys sensual spankings as well as good music, books and restaurants.

6382 (1/16/01)

5JM 48'8", 145, fit and athletic ISO nice woman for dinner, movies and maybe more?

6519 (02/07/01)

## EXHILARATING WIT

Tall, muscular Italian-American, 35, pleasant features, well-endowed dude seeks pretty, shapely, busty woman who likes to laugh. Details later.

6125 (12/25/00)

European gentleman, passionate, 44, attractive, cultured, professional, healthy, very open-minded, good listener, loves animals, children, music, fun ISO intelligent, progressive, attractive female any race and age.

6512 (02/07/01)

SWM, 54, attractive, fit, 6'2", 200lbs., light brown/blue, artistic, intelligent, eclectic taste in art, music, film etc., loves outdoors seeks warmhearted, attractive, fit female for activities partner, friend, and?

6564 (02/07/01)

## NEW TO AREA

5WM, 24, 6', brown hair, 170 lbs., ISO cool, fun, girl, 20-26, fit, to explore this great city. I enjoy reading, traveling, live music, having a good time.

6381 (1/16/01)

Maybe White men can't jump, but this one knows how to eat pussy. Cum ride my face to a multi-climax satisfaction and then some.

6525 (02/07/01)

## 9 INCHES AND HANDSOME

Handsome, intelligent, secure SWPM, 32, seeks sexy, playful mate to explore friends with benefits relationship. No games, just great sex.

6524 (02/07/01)

Single, El Salvadoran male, 43, 5'9", handsome, clean, wants to meet North American, Chinese or Black female 21-50 for romance and love, possible LTR.

6604 (02/07/01)

West Mann left wing hillbilly, neo-bio-neer, mopar on down the road, anyone can walk on the beach, are you ready to go in?

6581 (02/07/01)

**I GO LIVE**  
For intelligent women who are aroused by my 33 years of camper busin' cannabis and microbrew sippin', culture soaking, work.

6433 (1/16/01)

**HEY LOVE!**  
I am a single, young, Black male ISO a PWF that's generous with pretty feet I am into pleasing the woman whom I may be blessed with and I a very oral.

6601 (02/07/01)

Filipino/Asian lady desired SAM, 49, attractive, friendly, honest, sincere, affectionate seeks likewise Filipina or other Asian for whatever may materialize-friendship/relationship.

6372 (1/16/01)

**FOXY LADY**  
tall, SPF, 30-45, warm, sensitive, intelligent, cosmopolitan, adventurous 58PM, 40+ for dining, dancing, movies and pre-holiday magic.

6539 (02/07/01)

**MATURE WOMAN**  
35-50 all shapes, sizes wanted by attractive, high energy WM, 25 for erotic pleasures. No relationship, let's have fun!

6360 (1/16/01)

Wealthy, intelligent, handsome White knight, OWM, 48, 5'11", 185 lbs., seeks to rescue damsel in distress 25-45, 5'5", 5'11", proportional weight, for mutually beneficial LTR.

6435 (1/16/01)

Do you like to laugh? Do you smoke cannabis? Do you enjoy music, art? Can you play Oeuv's advocate? If so, we should get together.

6558 (02/07/01)

## SBM SEEKS SWF

Me, 34, tall, athletic, chivalrous and outgoing. You, independent, available and like coffee with your cream.

6516 (02/07/01)

**SERIOUS SOUL WORK**  
ISO a life partner for a calm, tender relationship based on spiritual, emotional, sexual exploration, fun, dance, good food, family and community.

5333 (12/28/00)

## CUM SIT ON MY FACE

Straight disease free WM, wants to surrender control to in charge female. Use my tongue for your pleasure night or day. I'm just a telephone call away. Sitting on my face or on my knees, I promise to please.

6597 (02/07/01)

## HEART CONNECTION

**PLAY CONNECTION**  
Sweet, compassionate, slightly kinky 5WM with an open mind and an open heart seeks smart, sweet, loving and playful woman for loving, sharing, playful connections. A youthful spirit, healthy mind, fit body complete the mix.

6397 (1/16/01)

## GOOD MAN

54, good values, good works, good humor, good disposition, good looks seeks good woman, same goods and good womanly voluptuous form, for good.

6392 (1/16/01)

## START FAMILY?

Tall loving 5WM Professional, 48, homeowner, hike, walk, motorcycle, hobby musician seeks slender/medium lady.

6552 (02/07/01)

## ENRICHING PARTNERSHIP

kindhearted mid-50s divorced professionally, driven to grow intellectually, psychologically and spiritually seeks compatible woman of any race and age to chensh and love. I am a great cook.

6352 (1/16/01)

**ROMANTIC LOVE**  
with magic. Older 5WM (over 63), tall, intellectual, progressive, fun-loving seeks LTR with non-ageist, liberated woman, interests: writing, theater, creative visualization, non-separatist feminism, videography.

6587 (02/07/01)

## HEY BEAUTIFUL!

I am a single, young Black male ISO a PWF with pretty feet, hopefully for LTR. I am house broken and into pleasing.

6523 (02/07/01)

## PASSPORT REQUIRED

Extraordinarily successful SWPM investor, young, very attractive, tall, very romantic and fit seeks beautiful, slender, affectionate SWF/5AF for travel here and abroad.

6424 (1/16/01)

## NICEST GUY IN S F

Cosmopolitan, 6', slim, handsome, 30s, looking for nicest girl in 5 F, A/H/W/P, 5'4", pretty, slender, bright. Photo, phone, please.

6417 (1/16/01)

## SF SOCCER MOM

and kids wanted. Will love the mom, adore the kids, and commit optimistically to the joy and work of making a happy family. Athletic, kind, and patient ex-teacher enjoys the pitter-patter of smaller feet. Adult loves: soccer and classical music. Call to hear strong but gentle voice.

6582 (02/07/01)

## SCENTS AND SENSUALITY

Impressionable man seeks impressive woman: kind, confident, silly, sultry, enigmatic, energetic, athletic, adventurous with lusty appetite for culinary, tactile and sensual exploration. Me? Single, striking, happy, healthy, tall, eclectic, empathetic, professional, passionate enthusiast of arts, and a fool for love.

6398 (1/16/01)

## MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?

6123 (12/25/00)

## GERMAN

German speaking AM (environmental professional). Open minded, well informed and traveled ISO likewise woman for conversation and friendship.

6559 (02/07/01)

## FOXY CHEF

Earthy, urban, globetrotter, 29, genuinely seeking romance with aware, active, vegetarian woman.

6438 (1/16/01)

East Bay Black man, 49 seeks nice Asian woman for friend, companion and submissive, sexual lover.

6545 (02/07/01)

## TANTRIC SEX

Hot, hung, and horny Insh bear, looking for cute, sexy picnic basket to snack in. Your park or mine. Be between the ages of 24-45, n/s, n/d, HIV-, F, race unimportant! leave phone number to connect in a public place.

6405 (1/16/01)

## ARE YOU 50-55?

I'm a writer, 5WM, exuberant, tenderhearted, swimmer, handsome, tall, comic, wonderful father, charming, devilish, passionate, empathetic, loving. Looking for you, dear woman.

6511 (02/07/01)

## DO YOU SUIT?

OWM, 40s, 5'11", will give uninhibited woman full body massage including her G-spot. I'm attractive, lean, personable, disease-free, nice strong hands.

6153 (12/25/00)

**FREE MEMBERSHIP**  
For a Limited time only!

Meet people from all over the Bay Area at one address...





40+, bright, adventurous, slender, dominant-minded PF sought by tall, fit, handsome, intelligent, accomplished, loving, gentle 50+ DWPM. I'm zany, creative, LTR minded with a great sense of humor.  
 ☎6595 (02/07/01)



## FRIENDS & A LOT MORE

MWM musician, sexy and MWF beauty ISO SWF cute with same interests: Kerouac, 50s, BDSM, everything goes! Meet in 5 F or Berkeley. Anticipating you...

☎6386 (1/16/01)

## ISO PUSSY

Hot pussy wanted, ladies 18-50, let this discreet and hungry couple worship your pussy. We'll respect all your wishes.

☎6377 (1/16/01)

## WOMEN LOVE ME

Do you want to be loved back? Mr. Rogers used to say "sharing is good." I will share my passion for life, sensitivity to your needs and openness to explore...i can penetrate your soul or... Where are the Marin County Explorers?

☎6396 (1/16/01)

## HOT, BI LATINO

Just out of the box. Selective, squeaky clean, ready to play with exquisite male/female couple. Mid 30s-40s. Great energy, wonderfully oral, raunchy and fun. You're in for a treat.

☎6509 (02/07/01)

## MFM THREESOME

Are you intelligent, secure, disease free, happy couple seeking a threesome? Two healthy men pleasuring sexually alive woman is bliss! I'm educated, fit, HIV negative, safe seeking first message.

☎6544 (02/07/01)

## HEDONISTIC HIDEAWAY

Handsome, fit, man of color and flavor seeking sexy couples, ladies, (select men) for intimate fun. Beautiful, secluded, cozy, coastal retreat.

☎6528 (02/07/01)

## FUN, SEXY

PW couple, 40 plus seeks couple with mutual chemistry to share/enjoy intimate sexual energy together. We're sane, happy, healthy and fun.

☎6416 (1/16/01)

## LIKE TO BE WATCHED?

In shape, good-looking 5'10", 160 lbs., 36 y/o, blonde guy, well-hung, loves to watch in shape under 40, attractive couple while I jack off.

☎6591 (02/07/01)

## BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails.

☎6561 (02/07/01)

## JUVEN LATINO

Sien pasedio, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drogas. Mucha discrecion. Write to P.O. Box 461 Valley Ford, CA 94972

☎5888 (12/12)

## OPENING SOON

Why should it be difficult for a voluptuous, hot, ethical (wink, wink) slut to have fun. Well, don't ask me because I find it easy. Possible opening for seventh inning pinch hitter.

☎6401 (1/16/01)

## PLAYFUL PAIR

new, sexy, adventurous seek you, sensuous lady rejoicing in man and woman, dreaming of us as we do you. Live the dream.

☎6571 (02/07/01)

B-WMM and playful wife seeks male friend, fun play friend erot ic, fun play. We're 40s, healthy, attractive, secure. You're 20s-30s, healthy, playful, dark hair.

☎6514 (02/07/01)

Well hung, handsome, clean SWM, brn/blu, 5'9", 160 lbs., 30s, wants to penetrate deep into your woman while you watch. Lesbians okay.

☎6532 (02/07/01)

## GANG BANG

volunteers needed! Horny couple seeks in-shape WM under 39, bi or brouous. Boyfriend screens. Safe! Oiscetel First timers encouraged.

☎6430 (1/16/01)

## DIFFERENT STROKES

ISO quality spankable couple, long-term acquaintance, 30+, any race, attractive, fit, cordial, intelligent, et cetera. BM, 43, 5'11", 200, mature, intelligent.

☎6555 (02/07/01)

## PHOTOS FOR YOUR ALBUM

Experienced nude photographer looking for couples interested in photo sessions filled with menage a trois activity. Photos for private or gallery use agreed mutually.

☎6402 (1/16/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

☎5399 (12/25/00)

8M seeks married female. Mutual pleasuring. 1', 6", 235, nice looking, 37. You, over thirty, sexually uninhibited, physical, nothing serious, just occasional hot sex.

☎6415 (1/16/01)



## HOT MARIN TV

ISO groups, straight/cunous/bi into watching porn and jacking off. Very helpful, versatile, open to all. Very oral, willing bottom.

☎6567 (02/07/01)

## DO YOU LIKE MY DRESS?

22 year old TV looking for someone who wants to find out what's really under my skirt. I'm 5'11, 130lbs., blonde hair, blue eyes, legs that go on for ever, ready for some action. Let's have fun!

☎6584 (02/07/01)

## RED HOT AND BOTHERED

Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires!

☎6403 (1/16/01)



## IMAGINATION AND DOMINATION

Stand or kneel as I command. Accept pleasure or pain, adoration or humiliation. Joy, release, exiation in submission. Your only duty is to obey, woman. Nice not to have to decide, isn't it girl?

☎6388 (1/16/01)

WM, 45, 6'2", clean HIV-, total submissive bottom, likes cross dressing, older Black men, preps women with similar interests. N/O, N/O, N/5, seeking LTR.

☎6605 (02/07/01)

## BE MY EXCLUSIVE

slave girl, in and out of bed. I am an SWM, 46. You are a SAF/5WF, pretty, slim, young, no kids.

☎6556 (02/07/01)

## BUSTY, BLONDE AND FEMALE

Submissive seeks generous male, female or couple dominant(s). Sub is well trained and has few restrictions.

☎6375 (1/16/01)

## MUTUAL SPANKING...

Hard, bare-handed, vigorous discipline. Male, 50s wants partner.

☎6378 (1/16/01)

## PAIN, THE CHAIN

to pleasures, treasures, with whips, nips to feel and seal. A female leather love slave to this male master. Such a deal.

☎6560 (02/07/01)

## Barry & Shell's SWING PARTIES

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!

**San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstasy & Adult Pleasures**

10,000 Sq. Ft. • 2 Levels of Pure Eroticism

Dance all night to the pulsating sounds with Live O.J.s, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and Hors d'oeuvres.

**Open Saturdays**

For reservation/info  
**415/923-1888**  
 (Ladies must leave message)  
**www.lush-sf.com**  
 VOTED SF'S BEST PLACE TO MEET COUPLES  
 A Unique Atmosphere Dedicated Strictly to Couples  
 Looking for More Than Just a Dance Club!

# alt.sex.column

by andrea nemerson

# The group

Dear Andrea:  
 My girlfriend and I had sex in front of a couple with whom we are very close. Afterward we decided that it was very hot and harmless to watch each other. Our relationship grew; our sex life and our friendship with the other couple got stronger. Last weekend we ended up doing it again. Only this time we touched and performed oral sex with each other. We laid down boundaries, respected them and each other. Given that we were basically performing for our "significant others" we felt this again was harmless.

We've looked at this from many different angles, trying to see if we were wrong, and can't find any logical reason. The only problem is that we feel a small sense of guilt and can't figure out why. None of us are jealous or wanting to do this all the time. We can't find anything negatively impacting our relationships. Are we just conditioned to feel that our actions were wrong, or is there something we don't see that will bite us?

Love,  
 Group Groper

Dear Groper:  
 If you were feeling worried, we might reasonably assume that there was something worth worrying about. If you were feeling disgusted, we might look around to see if you'd done anything disgusting. As you are, rather, feeling guilty, let's look at that instead.

Is there anything here worth feeling guilty about? In a word, no. Sure, I caution people constantly about this sort of group activity. Not because it's bad or even dangerous, necessarily, but because people will and do make all sorts of interpersonal mistakes and end up regretting ever having even considered doing anything vaguely out of the ordinary.

You have all already taken care of all the sex-column basics: boundaries, communication, limits, yadda yadda yadda. This leaves only the fact that you and your sweetheart are doing something dirty and perverted.

Hey, don't give me that look. You know very well that many, probably most, people think of group sex in all its variations as just plain nasty. If you're feeling vaguely weird about your hot 'n' harmless activities, I'd chalk it up to knowing that many of your friends and family would look askance at you if they knew. I've got a suggestion for that, of course: Don't tell 'em.

There is a further tool you might try using: turning that fear of other's opprobrium into a source of amusement. This is a popular game among S-M folks, and I don't see why it can't be employed by yourselves. You wait until you're in the most compromising of possible positions and then ask out loud, "I wonder what Mom/the neighbors/your boss would think if they saw us now?" Then everybody laughs, and you all end up feeling very clever and pleased with yourselves for daring to be so transgressive and weird. Try it. Let me know if it works.

Love,  
 Andrea

Dear Andrea:  
 I am a woman who has been attracted to other women. I have only engaged in this once, about 20 years ago. Now my best friend and I have admitted we both are like that. She has never done it. We have been joking around about being together, and now we have been seriously thinking about it. We are both probably scared. How to we make the transition to becoming lovers without ruining our friendship?

Love,  
 Bosom Buddy

P.S. We both have men in our lives as well.

Dear Buddy:  
 The assumption that sex between friends must perforce ruin that friendship is a sort of urban legend or modern cliché. I don't think I've ever heard anyone contemplate making an intimate friendship more intimate without uttering it, and I know for a fact I've said it myself. So, what is it about sex that seems so threatening to the well-being of friendships?

It isn't, I've concluded, the sex at all. It's the possibility of misunderstandings about sex that seems (and is) so dangerous. We avoid misunderstandings by employing another cliché: "communication," otherwise known as talking about it.

What do you expect from your friend, and what does she expect from you? Are these expectations the same, or at least compatible? Are the men supposed to know? Is anyone supposed to leave anyone for anybody else? It would be helpful to resolve these questions before anyone takes her shirt off.

After taking care of the plans and expectations stuff, the only real friendship-ruiner looming here is the specter of really lousy sex. This can happen, and it is a likely source of bad feelings, but these should be confined to disappointment and mild rue and (eventually) laughed off. They should not extend to humiliation or mutual loathing.

Love,  
 Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

## Key To Abbreviations

The Bay Guardian accepts the following abbreviations in connections ads:.

A	Asian
B	Black
D	Divorced
F	Female
G	Gay
ISO	In Search Of
J	Jewish
L	Latino/Latina
LTR	Long-Term Relationship
M	Male
NA	Native America
N/D	Non-Drinker
N/DR	No-Drugs
N/S	Non-Smoker
P	Professional
S	Single
W	White
WW	Widowed

## HEAR the voice mail

introductions of **SEXY, QUEER BOYS**

just waiting to **GET TOGETHER** with **MEN** in the bay area.

Listen to them now..call  
**1-900-328-0133**  
 press 2 to browse ads  
 Calls cost \$1.99/minute. Must be 18+.

**1-877-337-3292**  
 Use your credit card on a toll free-number... call

**You should hear what you're missing.**



**BENEVOLENT BOTTOM**  
Submissive/switch SWF, seeking experienced dominant SWM. 35-55 preferred, for role playing with sex.

☎6400 (1/16/01)

## NEEDS TO BE SPANKED

SWM, late 20s, 5'10, 175 lbs, very athletic build, good looking, clean, educated. Seeks female in The City to safely, hand out punishment to him. Has attractive, smooth, well-shaped bottom waiting for her hand.

☎6577 (02/07/01)

Nice, SWM, 30s, with good butt seeks AF, HF, or BF who enjoys massage and giving traditional OTK spankings. Can switch.

☎6522 (02/07/01)



## DADDY SEEKS "DAUGHTER"

for pampering, cuddling and playful punishment when bad. I'm mature, fit, caring, huge cocked and an expert spanker. All replies answered. Full-figure welcome.

☎6531 (02/07/01)

## WANNA BE MY DADDY?

GWM, 22 years old, looking for a hot daddy who wants to make me his own. I'm interested in leather and fur, but have yet to try it! I want you to show me what your world is all about!

☎6585 (02/07/01)

## CLYSTER (ENEMA)

Internal herbal washing by retired doctor, cleans, removes toxins which make you dull and depressed. Comfortable and soothing. Makes you feel better and look younger.

☎6167 (12/25/00)

## NICE LOOKING MALE

seeks lady to admire and to masturbate in front of. Only sincere apply. Any race.

☎6436 (1/16/01)

Clean WM, 40 in need of young boy or girl for spanking, bath time, pleasures and story time. I am smooth, good-looking. Oral sex is ok.

☎6383 (1/16/01)

QWM ISO female partner for cunnilingus. No strings attached. Satisfaction guaranteed.

☎6444 (1/16/01)

## DOMINANT PSYCHOLOGICAL

Sensualchemist ISO a submissive, rich, handsome and lean male who is willing to please a 5'6", 130 lbs mahogany colored female dominant. I've developed a unique mental exploration technique that incorporates compassion and mutual respect. Fetish San Francisco.

☎6393 (1/16/01)

## SIT UPS!!!

Tall, Wm. 30s, totally into female midriff area. Let's exercise together and rub our sweaty, rippled abs together! Thin, flat chested females welcome.

☎6576 (02/07/01)



38 year old White male, HIV+ and Hep "C" positive, seeking friends with same problems for support and friendship, and doing things together. Possible LTR.

☎6589 (02/07/01)

Handsome Black Male, extremely toned wants to bulk-up, seeking serious work-out partner. Age, ethnicity, gender doesn't matter, knowing about body-building helps. Non-sexual.

☎6553 (02/07/01)

Seeking Richmond District warmhearted friends, male/female, gay/straight for coffee, exercise, meditation, co-counseling, etc. I'm a young 49, tall, slim, open-minded professional, warmhearted.

☎6353 (1/16/01)

## CLIMB ACONCAGUA

Climb 22,835 ft ACONCAGUA. Join a local San Francisco group Dec 20-Jan 6.

☎6434 (1/16/01)

## MEN WANTED

Established group of dining out friends since 1998, we have more women than men at the moment. No membership fee. We're having a blast! We'll make you welcome.

☎6510 (02/07/01)

## WOMEN OF COLOR

Free, non-directive group forming for amazing, critical thinking, intelligent and fun women of color who are seeking support and friendship. Join us.

☎6366 (1/16/01)

## SEEKING WILD WOMEN FRIENDS

20s-30s, for dancing, films, hikes, biking, dining out, connecting on emotional and intellectual level. Let's live succulent lives and laugh out loud.

☎6379 (1/16/01)

Cinematographer seeks still photographer for travel. Would like to drive cross country and back ASAP. We help each other and share travel expenses. Richard, age 28.

☎6537 (02/07/01)

## DIM SUM LUNCH FANS

Men / Women 50+, educated, professionals, sociable, single. Go to restaurants in Bay Area once per month and other activities planned.

☎5777 (12/27/00)

## TRADE WARM, SOOTHING MASSAGES

Tall, gentle, strong, WPM, 40s ISO fit, sensitive, caring woman 25-45 to exchange sensual, healing massages w/o sex. Prior massage skill unnecessary.

☎6592 (02/07/01)

## NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome.

☎5337 (12/06/00)

## SALSA DANCE PARTNER?

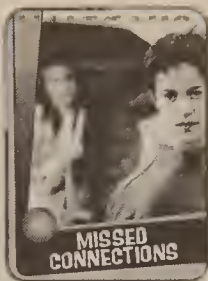
Single male, 52, tall, mixed race seeks female dance friend. Age, race unimportant. Must love to dance salsa. I can teach you.

☎6554 (02/07/01)

## JOIN THE MADRIGALS

All-queer male a capella singers seek additional voices for fun and song, especially counter-tenors and tenors who are willing to perform in public. Sight-reading and multilingual ability preferred. Weekly rehearsals in San Francisco.

☎6578 (02/07/01)



## DUMPSTER DIVING AQUARIUS

on Laguna Honda. You're funny. I like to laugh. Why did we part ways?

☎6429 (1/16/01)

## BOY GEORGE, WARFIELD

10/25, you: tall brunette, waved to me from balcony when I was leaving. Me: tall, black t-shirt, jeans with two women. Call me.

☎6565 (02/07/01)

## SWEET JESUS!

These long blue lashes need salvation!...or gelato. You decide, I had an epiphany in the kitchen. Castro @ Halloween.

☎6439 (1/16/01)

## TINA, I THINK

You answered my personal ad on November 6th. my name is Karina. I accidentally lost your phone number. You are in real estate. 31, blue eyed and I would like to talk to you again. Next time I'll be more careful.

☎6505 (02/07/01)

## KIT

I am sorry you did not want to talk any further. I miss talking with you. I hope you have found someone to hug and hugs you back. Bruce.

☎6602 (02/07/01)

## ANA-SUBWAY

onion breath. Halloween Castro. Me shy puppy. Should have asked you out to learn more and see your beautiful smiling face once more.

☎6423 (1/16/01)

## ANNA, QUEER ANNA

You're just back from Seattle. Lexington Halloween party we kissed on the floor. I was strangely shy afterwards. Please call. Pansy girl.

☎6371 (1/16/01)

## FOLSOM STREET FAIR

You video taped Visantos and Squeaky Clean Blonde, Tranny shack stage. We need you. Please call! We'll eat you!

☎6135 (12/25/00)

## LAVENDER LEATHER JACKET

Thursday, 11/9, 2nd and Howard. You: Lavender jacket, jeans, boots- you liked my pants. Me: completely stunned. How about a do over?

☎6504 (02/07/01)

Amanda with curls in your hair, college in Rhode Island, living near Baker Beach (?). We talked on the lawn at the Sunday show of the Bridge School Benefit Concert—but you left before the end of the show! Let's get together for tabouli and hummus (and other tasty Lebanese food!), maybe kayak in the bay... Riyadh in Palo Alto.

☎6370 (1/16/01)

## PEE-GIRL

Sought by Halloween man-in-suit, shutter bug. Let's hook up.

☎6426 (1/16/01)

## HALLOWEEN ROSE

The Doctor is waiting.

☎6551 (02/07/01)

## MUNI 22

Halloween night. I was Nature Boy. You, brunette, just off work, with dog stuck between your legs, great smile, your eyes touched my soul.

☎6534 (02/07/01)

## TOKYO EYES

11/3, You: Asian, long hair. Me: Caucasian, short brown hair. I sat in back of theater and was unfortunately too tired to smile. Please call.

☎6507 (02/07/01)

## MOLLY ACADEMY OF ART

on Hyde Street Pier. We shared coffee in my shop. You left number, nobody answers! Let's have a drink.

☎6441 (1/16/01)

## YOU'RE A LAWYER

Graduate of Cornell Law. Met at Costco. SF. 10/21/00. Talked about laptops, bar exams, Ecuador. I left too soon. Call!

☎6331 (1/16/01)

## 11/21/00, 8:30 AM BART

to S.F. at Embarcadero. Me: black jacket reading paper. I would have followed but was running late. Meet again?

☎6586 (02/07/01)

## ASIAN LADY

You and a female friend were at A.G.C.A at Herbst Pavilion 2-4 pm 11/11/00. You spun and smiled at me. Coffee, tea and me?

☎6520 (02/07/01)

## ALICIA IN ALAMEDA

I can't forget you. In Alameda mid-November for gig. Want to see you. Will treat you like a queen forever. T.

☎6359 (1/16/01)

Placing an ad with connections is fast, free, and easy!

Choose a category:

Compose a headline (optional)

Words in the headline included in the total word count Medium \$5.00 Large \$10.00 Extra-Large \$15.00

Compose your ad:

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\_\_\_\_\_

Fax your ad to: 415.437.3668  
email your ad to: connections@sfbg.com  
or mail to: 520 Hampshire St., SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ email: \_\_\_\_\_

Cost of ad: Payment information

Total words \_\_\_\_\_ -25 (free) = \_\_\_\_\_ x 2.00 = \_\_\_\_\_

+ Headline (see above for headline pricing information)

+ Listing your P.O. Box for written responses (\$25.00)

+ Blind Box or letter forwarding (\$45.00)

TOTAL \_\_\_\_\_

Total amount inclosed \_\_\_\_\_

\_\_\_\_\_ Visa/Master Card/Amex \_\_\_\_\_ Check/Money Order

CC# \_\_\_\_\_ Exp. \_\_\_\_\_

Signature of cardholder \_\_\_\_\_

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Meeting people through connections is the fastest and easiest way to meet new people. AND IT'S FREE!

- FREE to place your ad in print
- FREE to place your ad online
- FREE voice mail set up
- FREE voice mail message retrieval

All it costs is a few minutes of your time.

Place your ad by phone. Call (415) 487-2566.

**connections**



# SAN FRANCISCO BAY GUARDIAN

# Classifieds

## the best only gets better

### Classified Index

For Career Education and Employment see

### CareerSource

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### Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

### Placing An Ad

#### BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

#### BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

#### BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

#### BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

#### IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

### The "Fine" Print

Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies, call the Classified Department.

**(415) 255-7600**



### Self

#### Art

### Woodworking for Women

Furniture making with hand tools. Weekend Workshop. \$180. Debey Zito, (415) 648-6861.

### Classes

**RUBY'S CLAY STUDIO**  
Classes in clay. Various levels. Wheel & handbuilding. (415) 558-9819.

### Certified Massage Therapy

### A French Woman's Massage

Gives you strength, serenity, happiness. Call Dominique, (415) 641-1405.

**GREAT MASSAGE/MEN**  
Swedish/Trager/deep tissue. Call Jeff at (415) 706-1630, jefsc@hotm.com.

**Restore Your Body**  
Health club/spa quality. Professional bodywork, but in my pleasant, private, Noe Valley studio. Swedish, deep tissue, relaxation. 500 hrs certification. Call for details. Paul (415) 824-3354.

### THERAPEUTIC MASSAGE

Improve feelings of well being. 75 minute session. Intro \$70. John (415) 336-8577.

### Counseling

### Affordable Psychotherapy

Safe, supportive environment. Experienced post-masters interns. 8APS/Oak Creek Counseling Center. Locations in SF & East Bay. Fees: \$20-75. Call 1-888-649-9320. T. Michahelles, M.F.T.#23074, Director.

### Beauty Basics Extraordinaire PRESENTS Donna Fujii Skin and Color systems

Joseph Huff  
consultant# 10004

<http://beautybasics.anthill.com>  
or i-netmail:  
click on fashion and beauty  
1.800.uscolor (872-6567)

### Life Changing Psychotherapy

For those in transition or crisis with individual issues who are motivated towards personal growth. Barbara Croner, MFCC, Sliding scale/Insurance. (415) 346-8678.

### Relationship Counseling

Therapy focused on intimate relationship issues: current battles/impasses; history of long-standing relationship problems; trouble forming or staying in relationships; unresolved childhood issues that continue to haunt you. Individual/couples; Sat. hours. Carol Gould, MFCC (415) 826-5435.

### Women in Transition

Ongoing Support/Therapy Group now open for new members. (415) 346-8678.

### ASK ISADORA IN PERSON

About:  
Meeting New People  
Creating Intimate Relationships -  
Couples' Issues - Learning More Effective Communication Skills -  
Sexual Information & Enhancement

One time 1-1/2 hour consultation or short term counseling sessions are available

Call for Appointment:  
**415/386-5090**  
MFCC License #24319



Bay Area  
**DEPRESSION & ANXIETY Treatment Center**  
Specialists in Cognitive Therapy for depression & anxiety.  
Call for free self-test and brochure.  
**(415) 550-1550**

### Community Counseling & Psychotherapy of SF

### LIFE CAN BE BETTER

Individuals • Couples  
Days, Evenings & Saturdays  
Sliding Scale  
**415-771-7377**

Clement & 5th Ave.  
Sacramento & Divisadero

### INTEGRAL COUNSELING CENTER

Quality Services at Affordable Fees

- Counseling for individuals, couples, families and groups
- Evening, daytime and weekends
- Low fee/sliding scale
- Insurance accepted
- Serving the Bay Area 20 years
- Affiliated with CHS

**415-776-3109 or 415-648-2644**

### SEX THERAPY

Maintaining Erection  
Ejaculation Timing  
Orgasmic Concerns  
Relationship and Intimacy Issues  
Low Sexual Desire  
Sexual Abuse and Trauma Recovery

Seth Prosterman, Ph.D.  
Licensed MFT 20 Years Experience  
COMPLIMENTARY CONSULTATION  
**415-929-0926**  
Board Certified Sex Therapist  
[www.sextherapy.org](http://www.sextherapy.org)

### Psychotherapy For Women

Depression, Stress, Overeating Abuse, Relationships, Parenting  
**Ellen Dekker, MFCC**  
Lic. #MFC27120  
Noe Valley/Rockridge  
**415-979-6830**



PSYCHOTHERAPY REFERRALS  
EXPERIENCED PROFESSIONALS

S.F. - EAST BAY - MARIN  
**415-974-9779**  
**410-287-9225**

for therapist profile visit:  
[www.therapynetwork.net](http://www.therapynetwork.net)

### Dating Services

### ASIAN/ AMERICAN CONNECTION

Meet attractive Asian and American women and men. Over 1000 members. Call (415) 933-6888 or visit us: 5300 Geary at 17th. #315, 5F. Singles Party 12/09.

Fitness

### CERTIFIED PERSONAL TRAINER

### STRENGTH ENDURANCE WEIGHT TRAINING

Want to look good! More important... FEEL good about yourself? Call James for a free consultation And get the results you want!!!  
**(650) 416-2259 ex. 1744**  
8 YEARS EXPERIENCE

### Holistic Bodywork

#### Exqueeze Me!

Have you ever felt my hands on your body? They bring you the ultimate friendship between your body & mind. Highly skilled body therapist drawing from many approaches: Deep Tissue, Thai, Chi Nei Tsang, Hypnotherapy. Lisa CMT, CHT, MA.  
**(415) 759-0569.**

### Fireside Massage

Unique, unlearned Swedish massage for men. 5 years experience. Pacific Heights. Johnny  
**(415) 505-3060.**

**HEALING MASSAGE FOR MEN**  
Bodywork tailored for your needs by Body Electric certified masseur utilizing intuitive reading, energy clearing, and chakra balancing. My work provides the opportunity for deep relaxation, release of emotional blockages, and meditative states. Call Tommy (415) 646-0685.

### Psychics

#### Annetta's

#### Psychic Chat

1-900-288-4141. Just \$2.99/min.

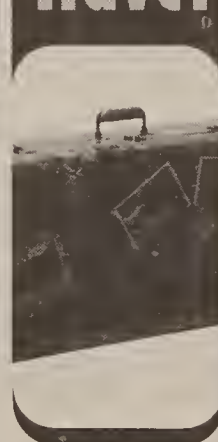
[www.annettapsychic.com](http://www.annettapsychic.com)  
Crossovers and Romance, West Coast's Best.

### Yoga/ Meditation

### T' AI CHI CH' UAN

Inner Research Institute. New beginning class starts January 8th. Mon. & Wed. 6 to 7 P.M., Sat. 11 A.M., (415) 285-1453. 301 8th St., 5F. Room #260

### Travel



### Travel Services

### AMERICAS TRAVEL

We are...Numero Uno to Latin America!  
Lowest airfares to South America and Central America. Patagonia Trekking Tours and more. 348 Hayes Street, San Francisco, CA 415-703-9955. CST# 2022982-40. info@americas-travel.com. (415) 703-9955.



Caring Effective Affordable

### NEW PERSPECTIVES CENTER FOR COUNSELING

Individuals, Couples, Families

Evenings and Weekends  
Sliding Scale Begins at \$20

San Francisco and Daly City  
**415-752-5275**

### Friends of Peru

I want to send small, low value items to needy family in Lima. If you travel to Peru and want to help, please contact me.  
**(415) 659-1435.**

### STA TRAVEL

Student Travel Change your world!  
London.....\$462  
New York.....\$320  
Paris.....\$448  
Madrid.....\$503  
**(415) 391-8407** 36 Geary St.  
**(650) 322-4790** 267 University Ave.  
**(510) 642-3000** UC Berkeley, ASUC Building, 2nd Fl.  
[www.statravel.com](http://www.statravel.com)

You saw it  
In the Bay Guardian!

### Yankee Clipper Travel

7 days from \$899  
per person double occupancy plus tax.  
Friday night NON-STOP departure from Oakland  
6 Nights Moorea, 1 Night Paapeete. Roundtrip Air & Transfers. Free Standing Thatched roof Bungalow Accommodations. 1-800-647-4304. yankeecorridor-travel.com. cst# 101049210 ... Please see our ad in the travel section for other destinations.

### Bed and Breakfast

SKI UTAH! Beautiful villa (B&B) 5 miles from Snowbird near Skibus line. Call now for holiday rentals. (801) 944-3932.



### Business Services

### Computer/ Internet

**WEB AID** Lost in cyber space? Get help now! 1-900-820-1112x4599. \$2.99 per min. Must be 18 yrs.

My serve/u 6196458434.

### Financial Services

**\$600 UNTIL PAYDAY!** Bad Credit? No credit? No problem! Call today, cash tomorrow! Fast approval 1-877-4-PAYDAY/24 hours. (AAN CAN)

**CASH LOANS** - Debt consolidation, mortgages, credit cards, auto loans, bad credit, no credit, our specialty! For information call toll-free 1-877-371-8822 ext. 010. (AAN CAN)

**CREDIT CARD DEBT?** Avoid bankruptcy. \*Stop collection calls. \*Cut finance charges. \*Cut payments up to 50%. Debt consolidation. Fast Approval! No credit check. 1-800-270-9894. (CAL \*SCAN)

**Credit Repair!** As seen on TV. Erase bad credit legally. Results Guaranteed. Free 8 minutes of recorded info. (Toll free) 1-877-660-4968. (AAN CAN)

**HOMEOWNERS WITH CREDIT** worries may now quickly qualify for loans. Stonecastle's a direct lender that can tell you over the phone and without obligation. Call 1-800-700-1242 ext. 306. (CAL \*SCAN)



**\$\$\$NEED A LOAN?** Try debt consolidation! Cut payments up to 50%! Bad credit OK. No application fees! 1-800-863-9006 ext. 949. www.help-pay-bills.com (CAL \*SCAN)

**\$\$\$NEED A LOAN?** Try Debt Consolidation! Cut payments up to 50%! BAD CREDIT OK. NO APPLICATION FEES!! 1-800-863-9006 Ext. 838 www.help-pay-bills.com

(AAN CAN)

**OVER YOUR HEAD** in debt??? Do you need more breathing room??? Debt consolidation, no qualifying!!!! \*FREE consultation 1-800-556-1548. www.anewhorizon.org. Licensed, bonded, non-profit/National Co. (CAL \*SCAN)

VISA/MasterCard apply by phone 24 hours, easy approval. Call 1-877-356-0433. Agent number #079044. www.alwfinancial.com.

## Voice Messaging

### Abe's Voicemail

\$9.50, \$8.50, \$7.50/mo. Unlimited messages. Local, 800 - #s. SF, Marin, Sonoma, East Bay, San Jose. (415) 433-7501 www.abesvoicemail.com.

### GWS / CFS

For information on GULF WAR SYNDROME and related civilian illnesses call 1-877-485-3838 or log onto immed.org or www.gulfwarvets.com

## Community Forum



### Announcements

### Classified Ads

PRINTED IN MORE THAN 100 ALTERNATIVE PAPERS FOR JUST \$950 to run your ad in papers with a total circulation exceeding 6.5 million copies per week! Call Jody Coley, San Francisco Bay Guardian Classified Advertising Manager at (415) 487-2514.

### JUVENILE JUSTICE:

**WHAT'S WRONG-** Monday, Dec. 4 **Angela Davis**, educator, activist, and former political prisoner will speak on the Criminalization of Our Youth in a benefit lecture for the Niebyl-Proctor Marx Library. Ms. Davis is an authority on the prison-industrial complex, the racial bias in the judicial system and the trend to ward reactionary laws and sentencing. 7:30pm at the King Middle School at 1781 Rose St. in Berkeley. \$5. (\$10) \$95-7417.

### Events

#### Young Musicians Program

20th Annual Messiah Sing - Friday, December 1 at 7:30pm in Hertz Hall-UC Berkeley campus. Admission \$12. Advance tickets are suggested. For tickets, call (510) 642-9988, or purchase tickets the day of the event in the Hertz Hall lobby. Help us celebrate the holidays and the 20th anniversary of this annual fundraising event.

**Ripley's Believe It or Not!** wants you for its TV show Please send your unbelievable videos to 16060 Ventura Blvd #325 Encino, CA 91436

### Weddings

#### WEDDINGS BY THE BAY

A wedding ceremony service for straight and gay couples. Weddings conducted anywhere in the Bay Area. Find out more at www.sfweddingsbythebay.com

**"All couples, no matter their lifestyle, have the right to profess their love & devotion to each other"**

**Rev. Al Balin See How @:** simplywonderfulweddings.com (925) 891-7061

### Personal Messages

**MEET SOMEONE SPECIAL** in your area! Record & browse personal greetings. Free! Men call: (310) 873-0533; (415) 820-0102. Ladies call: (310) 873-0532; (415) 820-1022. (CAL \*SCAN)

### Legal Notices

#### FICTITIOUS BUSINESS NAME FILE NO. 244473

The following PERSON is doing business as Dennis Foley Consultants, Building 12S, Hunters Point Shipyard, San Francisco, CA 94124. Registrant commenced business under the above fictitious business name on the date October 26, 2000. This business is conducted by an individual. Signed DENNIS FOLEY. This statement was filed with the County Clerk of the City and County of San Francisco by Nancy Alfaro on October 26, 2000. November 8, 15, 22 & 29. L#350602.

#### FICTITIOUS BUSINESS NAME FILE NO. 244602

The following PERSONS are doing business as J&J Da Silva Limousine Services, 1770A Lombard Street, #21, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date September 20, 2000. This business is conducted by a husband and wife. Signed Joao Luiz Da Silva. This statement was filed with the County Clerk of the City and County of San Francisco by Jennifer Lynn Venegas on November 2, 2000. November 8, 15, 22 & 29. L#350603.

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244728  
The following person is doing business as: GALLARDO'S MEXICAN RESTAURANT #2, 1807 Folsom Street, San Francisco, CA 94103: JUAN MANUEL GALLARDO CAMPOS, 937 Alabama Street, San Francisco, CA 94110 and MARIA ELENA GALLARDO, 937 Alabama Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date 10/14/9S. This business is conducted by individuals. Signed JUAN M GALLARDO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 7, 2000.

November 15, 22, 29, December 6, 2000. L# 350705

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244431. The following person is doing business as AZTEC SECURITY SERVICES, 860 Innes Avenue, San Francisco, CA 94124. LANEITA J. WARD & TERRELL R. WARD, 860 Innes Avenue, San Francisco, CA 94124. This business is conducted by an individual. Signed LANEITA J. WARD. This statement was filed with the County Clerk of the City and County of San Francisco, CA by GERARDO ROMO, on October 25, 2000.

November 22, 29, December 6, 13, 2000. L# ASSIGNEO #

**NOTICE TO CREDITORS OF DIS SOLUTION OF CORPORATION**  
Notice is hereby given pursuant to Cal. Corp. Code § 1904, 1807 that LTM FORMWORKS, INC., California Corporation has filed a verified petition for voluntary dissolution of corporation.

**CREDITORS SHOULD MAKE AND PRESENT ANY CLAIMS AND PROOFS TO:**

LTM FORMWORKS, INC.  
1218 Michigan Street  
San Francisco, CA 94107

**CLAIMS AND PROOFS SHOULD BE MADE AND PRESENTED NO SOONER THAN FOUR MONTHS FROM (NOVEMBER 29, 2000) AND NO LATER THAN SIX MONTHS AFTER THE DATE OF THE FIRST PUBLICATION OF THIS NOTICE.**

EPSTEIN & BOSKOFF, LLP  
2306 Market Street # 412  
San Francisco, CA 94114  
415.863.5718

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316281**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of VICTOR GONZALO LEON (minor) by: JULIA J. MOLINA (mother) For Change Of Name. The application of VICTOR GONZALO LEON for change of name, having been filed in Court, and it appearing that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 20th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court.

November 29, December 6, 13, 20, 2000. L# 350902

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316286**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the application of JENNIFER SHUWALL For Change Of Name. The application of JENNIFER SHUWALL for change of name, having been filed in Court, and it appearing from said application that JENNIFER SHUWALL has filed an application proposing that Her name be changed to GEORGIA STONES BELLUM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 21st day of October, 2000. Alfred G. Chiantelli, Judge of said Superior Court, October 15, 22, 29, November 6, 2000. L# 350702.

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316558**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of DAVIS JUNG PARK Change Of Name. The application of DAVIS JUNG PARK for change of name, having been filed in Court, and it appearing from said application that his parents KAP SOO PARK and YOUNG SOON PARK have filed an application proposing that His name be changed to DAVID JUNG PARK. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this November 20, 2000. Alfred G. Chiantelli, Judge of said Superior Court, November 29, December 6, 13, 20, 2000. L# 350903

**SUMMONS—FAMILY LAW NOTICE TO RESPONDENT: ARNOLO R. CORRALES**

You are being sued. PETITIONER'S NAME IS: LESLIE A. STOUT

**CASE NUMBER: 994296** You have 30 CALENDAR DAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 31648**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of ARLINDA J. WATSON (minor) KARLA MELARA (mother) For Change Of Name. The application of ARLINDA J. WATSON for change of name, having been filed in Court, and it appearing from said application that ARLINDA J. WATSON has filed an application proposing that HER name be changed to ARLINDA J. MELARA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 21st day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 7th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court, November 29, December 6, 13, 20, 2000. L# 350901

**NOTICE TO THE PERSON SERVED:** You are served as an individual. November 15, 22, 29, December 6, 2000. L# 350701

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**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316637**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARIA THERESA GAMEZ WANG a minor For Change of Name. The application of MARIA THERESA GAMEZ WANG for change of name, having been filed in Court, and it appearing from said application that MARIA THERESA GAMEZ WANG has filed an application proposing that HER name be changed to MARIA THERESA WANGAMEZ. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 20th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court.

**November 29, December 6, 13, 20, 2000. L# 350902**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 316286**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the application of JENNIFER SHUWALL For Change Of Name. The application of JENNIFER SHUWALL for change of name, having been filed in Court, and it appearing from said application that JENNIFER SHUWALL has filed an application proposing that Her name be changed to GEORGIA STONES BELLUM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this November 20, 2000. Alfred G. Chiantelli, Judge of said Superior Court, November 29, December 6, 13, 20, 2000. L# 350903

**SUMMONS—FAMILY LAW NOTICE TO RESPONDENT: ARNOLO R. CORRALES**

You are being sued. PETITIONER'S NAME IS: LESLIE A. STOUT

**CASE NUMBER: 994296** You have 30 CALENDAR DAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 31648**  
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of ARLINDA J. WATSON (minor) KARLA MELARA (mother) For Change Of Name. The application of ARLINDA J. WATSON for change of name, having been filed in Court, and it appearing from said application that ARLINDA J. WATSON has filed an application proposing that HER name be changed to ARLINDA J. MELARA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 21st day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 7th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court, November 29, December 6, 13, 20, 2000. L# 350901

**NOTICE TO THE PERSON SERVED:** You are served as an individual. November 15, 22, 29, December 6, 2000. L# 350701

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**SUMMONS—FAMILY LAW NOTICE TO RESPONDENT: MICHAEL S. OEGARMO**  
You are being sued. PETITIONER'S NAME IS: KRISTYL PURCELL  
**CASE NUMBER: RFL 26449** You have 30 CALENDAR DAYS after this summons and petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee ask the clerk for a fee waiver form.

**If you want legal advice contact a lawyer immediately.**

**The name and address of the court is:**  
Superior Court of California, 8303 Haven Ave., RANCHO CUCAMONGA, CA 91730.

**The name, address and telephone number of petitioner's attorney is:** Law offices of William S. Tilton, 12199 Heacock Ave. Suite 2, MORENO VALLEY, CA 92557 (909) 485-9468  
**Date:** June 7, 2000. **Deputy Notice To the Person Served:** You are served as an individual. November 15, 22, 29, December 6, 2000. L# 350703

**\$1100 POTRERO HILL** (Convenient St. @ 20th) to share with 30yo SM and 3 others. Deck - Yard - H/W Floors - D/W W/D F/P (#2614S) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$600 Near City College** - seeking 1 housemate for medium size room. Gay/ Bi-friendly household of 1 female/ 1 male (ages 40 & 54) and dog. No smoking/ drugs/ alcohol. Spacious, quiet house close to public transportation. Seeking employed, communicative mature person. No more pets. \$1600 move-in. Available 12/15. Louisa (415) 584-8475.

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**\$725 MOUNT OAKSON** (Los Palms Drive @ Teresita) to share with 40yo SF and 2 others. Deck - Yard - H/W Floors - W/D F/P. (#261S2) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$800 SF STATE/STONETOWN** (Diaz @ Gonzales) to share with 30yo SM. H/W Floors - (#261S8) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

**\$850 Housemate** - GWM seeking responsible, mature gay male to share sunny large house. Private room, dog OK. For information (415) 656-1722

**\$875 Richmond** - Share 2 bedroom, 1 bath flat with 1 male, non smoker. Close to shops, restaurants, movie theater and pub. trans. 100's available. www.METRORENT.COM. (S10) 845-7821.

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**\$890 FINANCIAL DISTRICT** (Vallejo @ Kearny) to share with 32yo SF and 2 others. Deck - D/W F/P - It's a 2 bedroom apartment in which my boyfriend and I share one room and the other is for rent. (#26160) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$925 TWIN PEAKS** (CORBETT @ HOPKINS) to share with 22yo GM. D/W - W/D F/P. (#261S7) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

**\$1050 MARINA/COW HOLLOW** (Franklin St. @ Greenwich & Lombard) to share with 29yo SF and 3 others. Deck - H/W Floors - D/W - W/D (#26146) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$600 Near City College** - seeking 1 housemate for medium size room. Gay/ Bi-friendly household of 1 female/ 1 male (ages 40 & 54) and dog. No smoking/ drugs/ alcohol. Spacious, quiet house close to public transportation. Seeking employed, communicative mature person. No more pets. \$1600 move-in. Available 12/15. Louisa (415) 584-8475.

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**\$725 MOUNT OAKSON** (Los Palms Drive @ Teresita) to share with 40yo SF and 2 others. Deck - Yard - H/W Floors - W/D F/P. (#261S2) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$800 SF STATE/STONETOWN** (Diaz @ Gonzales) to share with 30yo SM. H/W Floors - (#261S8) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

**\$850 Housemate** - GWM seeking responsible, mature gay male to share sunny large house. Private room, dog OK. For information (415) 656-1722

**\$875 Richmond** - Share 2 bedroom, 1 bath flat with 1 male, non smoker. Close to shops, restaurants, movie theater and pub. trans. 100's available. www.METRORENT.COM. (S10) 845-7821.

**\$890 FINANCIAL DISTRICT** (Vallejo @ Kearny) to share with 32yo SF and 2 others. Deck - D/W F/P. (#261S9) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

**\$890 FINANCIAL DISTRICT** (Vallejo @ Kearny) to share with 32yo SF and 2 others. Deck - D/W F/P - It's a 2 bedroom apartment in which my boyfriend and I share one room and the other is for rent. (#26160) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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**\$1500 Richmond** - Share 2 bedroom, 1 bath flat with 1 male, non-smoker. Huge furnished flat across from GG Park. Large room w/ DSL access. 100's available. www.METRORENT.COM. (S10) 845-7821.

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**\$600 Near City College** - seeking 1 housemate for medium size room. Gay/ Bi-friendly household of 1 female/ 1 male (ages 40 & 54) and dog. No smoking/ drugs/ alcohol. Spacious, quiet house close to public transportation. Seeking employed, communicative mature person. No more pets. \$1600 move-in. Available 12/15. Louisa (415) 584-8475.

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**\$725 MOUNT OAKSON** (Los Palms Drive @ Teresita) to share with 40yo SF and 2 others. Deck - Yard - H/W Floors - W/D F/P. (#261S2) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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## astrobay

Nov. 30–Dec. 6, 2000

### Aries

March 21 – April 19

This is not an ideal week for Aries romance, unless you like danger and excitement and confusion.

Then again, many Rams consider danger and excitement and confusion to be foreplay. It really all depends on how hot you prefer your chile peppers this week.

### Taurus

April 20 – May 20

The other day I decided to kill my significant other (a Taurus), and I was heading for the drawer where we keep the steak knives when inspiration hit me, and I decided instead to write a song about my homicidal rage. It's a pretty good song, and I figure once I have enough material for a CD, I can form a band and go on tour eleven and a half months out of the year. This week help others find creative ways of dealing with their anger.

### Gemini

May 21 – June 20

Writers have a twofold dilemma. If they don't have a life, they don't have anything to write about, but if they're not having fun with their friends all the time, their aren't writing. Gemini's, fortunately, are naturally equipped to deal with writers and twofold dilemmas, and you'll encounter one or both this week.

### Cancer

June 21 – July 22

Go ahead, make a wish. Anything you want: a PlayStation II, a big bag of chocolate chip cookies, a sane lover (well, I don't know about that last one; you have to be a little bit mental to fall in love with a Cancerian in the first place). Anyway, now that you've made your wish, consider the positive value of silly little superstitious things — horoscopes, for example — for clarifying one's true goals in life. And now that you know what you want, go out and get it.

### Leo

July 23 – Aug. 22

Ever feel like your day was a happy little folk song but with a soundtrack composed by a bunch of devil-worshipping heavy metal white boys? Or maybe you're feeling like a long, slow cruise with the bass speakers thumping, but instead the world is accompanying you with maudlin ballads sung by whiskey-voiced female singers? Or maybe your mind is saying "yes!" when those around you are saying "uh uh." Disregard clashing audio tracks this week.

### Virgo

Aug. 23 – Sept. 22

Much of my everyday employment has centered on the typing of boring things: everything from performing grammatical reverse engineering for college students to transcribing moldy anthropological ravings by pre-Prozac philosophers to sorting out the thesaurus from the here-

inafters in dreary legal documents. Which is why I enjoy writing exciting things, like Virgo horoscopes, in my spare time. This week looks swashbuckling, with plenty of high adventure.

### Libra

Sept. 23 – Oct. 22

Venus isn't ready for a commitment with you this week. She just wants to be friends. She understands that occasionally people crave a big dramatic romance, complete with poetry and moonlight, but right now she's more into idle attractions and random explosions of beauty. She hopes you'll understand.

### Scorpio

Oct. 23 – Nov. 20

This week you're the scorpion painted on the gas tank of an especially overpowered Harley, buzzing along between the powerful thighs of a leather-clad ... well, I'll let you fill in the rest (since you're relatively gifted at that sort of thing). This week contains a lot of horsepower and the potential for danger and excitement.

### Sagittarius

Nov. 21 – Dec. 21

You've made it through eleven-twelfths of the 21st century so far, and by now you should be in a position to figure out whether you're enjoying yourself or whether you need to aim your life in a direction more likely to induce satisfaction. Do your end-of-the-year emotional bookkeeping this week.

### Capricorn

Dec. 22 – Jan. 19

Venus is still in Capricorn, a wine-stained wanton cavorting with Bacchus, filling your ears with her drunken bimbo-like laughter. Which can be irritating if you're trying to get something serious done, like work. Don't be afraid to tell Venus to pull down her dress and act like a lady this week.

### Aquarius

Jan. 20 – Feb. 18

The purpose of art is to let insane people release their fantastic notions without doing harm to others, the environment, and themselves. Any redeeming values it might have are entirely secondary. This week you'll have an opportunity to prevent tragedy by pointing someone toward a keyboard, paintbrush, or guitar.

### Pisces

Feb. 19 – March 20

Sometimes your options are the frying pan or the fire. And other times your options include the half-full beer keg that somebody conveniently left sitting within jumping distance of the frying pan and the fire. A creative way of avoiding unpleasantness will occur to you this week. ♦

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.



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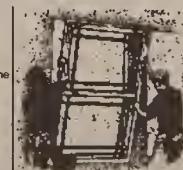
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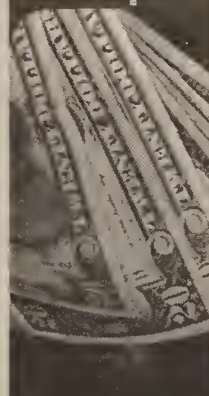


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**Cat Oliver** - 4.5 months. DSH Black. Real Love Bug. Tested, shots. \$50 donation + \$10 neuter deposit. Purrs (S10) 444-3204.

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**Cat - Jessica** 15 years. DSH. Brown tabby. Sweet and meg. Spayed, tested, shots. \$60 donation. Purrs (S10) 444-3204.

**Cat - Johnny** 10 years. DSH black, RV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (S10) 444-3204.

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**Cat - Pappy** 11 yrs. DLH, beige, sweet lap cat. Sole pet. Neutered tested shots. \$55 donation. Purrs (S10) 444-3204.

**Cat - Robert** 2.5 yrs. DLH orange, very affectionate, magic-like. Neutered, tested, shots. \$55 donation. Purrs (S10) 444-3204.

**Cat - Seima** 9mo., DSH Siamese snowshoe mix. Very sweet and friendly. Spayed, tested, shots. \$60 donation. Purrs (S10) 444-3204.

**Cat: Smiley** Marie. 2 1/2 years. DMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs 510-769-1032.

**Cat Stanley** - 2 years. DSH tuxedo. Very warm, affectionate. Neutered, tested, shots. \$55 donation. Purrs (S10) 444-3204.

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\$15-25/hour depending on  
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strong references. Send resume  
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history to nlwarren@aol.com or  
fax (415) 491-9677.

**ACCOUNTING**

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Rapidly growing SF CPA Firm of-  
fering an excellent opportunity  
for a CPA or candidate with 2-5  
years public accounting experi-  
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(415) 864-6180; E-Mail: Aline-  
la.com.

**CA Peace Action**

Peace Action is the state's  
largest peace and social justice  
organization. Help put a stop to  
militarization! FT: Guaranteed  
Salary, Full Medical/ Dental,  
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Check out the coolest  
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Long Term Temp/ Temp  
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Manager needed for Berkeley  
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San Francisco  
Museum of  
Modern Art

San Francisco, CA 94103

**SFMOMA**



# Progressive Opportunities

## FUNDRAISING

Make calls for local/national environmental groups.

Earn \$700+. \$100 signing bonus. Fun, progressive work group.

Call Brenda  
(510) 540-5792.

## ORGANIZERS

### Fight For Justice!

Help empower low-income communities through grassroots political action.

People of color, bilingual persons encouraged.



**Oakland ACORN**  
Call Tara, (510) 436-5690  
www.acorn.org

## English Language Institute of the Bay Area

ELIBA offers quality TOEFL and EFL instruction to foreign students at a low cost. Small classes. Approved by the INS to accept foreign students.

Classes begin now!

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1911 Addison Street  
Berkeley, CA 94704  
(510) 548-6700

**Administrative Assistant/Receptionist** needed for civil rights law firm and social justice nonprofit organization. \$26K-\$28K, F/T position, Benefits.

Resume/cover letter to:  
Emi Gusukuma,  
814 Mission Street, Suite 602,  
S.F., CA 94103.  
Fax: (415) 243-8818  
Email:  
law@stevephillips.com

## VOLUNTEER OPPORTUNITY

The San Francisco Court appointed Special Advocate Program (SFCASA) seeks community volunteers to advocate for abused and neglected children. Make an 18-month commitment to represent a child's best interest in Juvenile Dependency Court while serving in a supportive mentoring relationship. Training begins February 1st, 2001. Men and People of Color are especially needed.



(415) 398-8001 x.104

## Verba Buena Center for the Arts

Come join our independent Non-Profit arts complex

We currently have two positions:  
**Production Manager:** Responsible for technical & production services, daily supervision, manage budget, as well as select & evaluate a professional staff. B.A. degree & 5 years experience as a production manager or equivalent position.  
**Staff Writer:** serve as a ticket taker, coat clerk, door greeter. Great communication & customer service skills needed. Ability to work as a team player & with people of a diverse cultural backgrounds a must to apply. Send letter of interest & resume to

Human Resources Director  
Verba Buena Center for the Arts  
701 Mission St.  
SF, Ca 94103-3138

## RIDE THE TSUNAMI, WORK FOR CHANGE



Clean Water Action is now hiring motivated, articulate phone canvassers to update our members and renew their memberships.

Part time 3-5 eve/week  
3:30-7:30pm M-F  
\$10 - \$14/hour.

Paid training. No cold calling. No experience necessary.

Full time & advancement opportunities.

**PAY YOUR RENT. KEEP YOUR CONSCIENCE.**  
Call Jennifer @ 415-362-1226

# Work for more than JUST a paycheck!

## Education Not Militarization

Millions of college students are denied tuition aid and most kids who qualify for Head Start are turned away. Instead, politicians pour money into the military, police and prisons, while they also give billions worth of military aid, weapons and training to brutal governments around the world.

### Help put a stop to it!

**FT** Guaranteed Salary, Full Medical/Dental, Paid Vacations

**PT** Evening Hours, Paid Training, Rapid Advancement, Earn up to \$17/hr.

Peace Action is the state's largest peace and social justice organization.

Call 510.849.2272  
(Jon or Kara)

www.californiapaceaction.org



## University of Berkeley



Want to earn a certificate or degree during the day, evening or on the weekends?

Earn a certificate in Business Administration (AAS, BAS or MBA) or Multimedia Communications and Presentations (AAS) for affordable cost for quality education. Classes begin now. 1911 Addison St., Berkeley, CA 94704 (510) 644-9700.

Ask about our 8-week short-term basic specialized certificate programs

This institution has received a temporary approval to operate from the Bureau of Private Postsecondary Education ("Bureau"). A temporary approval is merely an interim designation the Bureau can authorize pending a qualitative review and assessment of the institution. At the time it is issued, the Bureau has not yet conducted a site visit. It is issued if the Bureau determines the institution's operational plan satisfies the minimum standards listed in Education Code Section 94900 or 94915 whichever is applicable. The temporary approval will remain in effect for at least 90 days, but no more than 360 days in order to enable the Bureau to conduct the site visit and inspection of the institution. After that visit, per COR 74310, the Bureau will then determine whether the institution should be approved on a permanent basis.

## Activists Organizers & Forest Defenders

Forests Forever is hiring and training motivated grassroots organizers to join our team and work to save CA's forests, watersheds and wildlife areas.

### WORK YOU CAN BELIEVE IN!

P/T & F/T permanent positions:  
Public Education, Fundraising, Citizen Lobbying.  
**\$500/wk + Bonuses**

Paid Training, Vacation/Sick/Holiday Pay



Call 415.974.3636  
www.forestsforever.org

## Spend your nights SAVING THE EARTH!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible, part-time evening hours, excellent pay and benefits in a diverse, casual workplace.

ONLY SECONDS FROM BART

CALL RICO 510-271-0900 x315.

Students, seniors and people of color are encouraged to apply.

www.ecovote.org



## MENTORS

wanted for At-Risk Youth from San Francisco Bay Area.

Starting pay \$11.

We are looking for positive role models to make a difference in a child's life.

We are also looking for credentialed Teachers, Drivers and a Secretary.

Please call RISE Institute  
415-641-1878 or  
fax resume to  
415-641-4082.

## streetside STORIES

Volunteer To Help Us Teach Storytelling In The SF Public Schools

We are an arts/literacy program that uses creative writing, theater & storytelling to help sixth graders transform their life experiences into written stories.

Next orientation 5:30-7:30, Tues., 12/12 RSVP: Tracy (415) 864-5221 Or email: tracy@streetside.org

Thank you  
Bay Guardian  
for helping  
our cause.

— PETA STAFF

## PETA



To advertise in this section call Joseph Regula at (415) 487-4634.



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Renowned coffee roaster & retailer has openings for retail sales people & assistant managers.

- Competitive pay, bonuses and discounts
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- Domestic partner coverage
- Commuter checks
- 401(k) with 15% match

In San Francisco, apply at 2156 Chestnut, 54 West Portal, 2257 Market Street, 2139 Polk, 3419 California Street, or 595 Mission Street. In Oakland, apply at 2066 Antioch Court. In Berkeley, apply at 776 4th Street or 1825 Solano Avenue.

We encourage applications from people of all ages, races and ethnic backgrounds.

Peets Coffee & Tea

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### COMPUTER

**You Didn't Get your degree to pour coffee!**

Time to get a cool job. RTL, a small, fun software testing company is looking for analytical, articulate problem solvers to join our team. Full Time. BA/BS required. (Liberal arts majors encouraged to apply) \$11.00+/hour. Senior tester salary DOE. 90 New Montgomery St. #414, SF, CA 94105 (near BART) Fax: 777-3106. www.testlabs.com/tester.

### COUNSELOR

**Wilderness Camp Counselor** - Hike the Appalachian Trail. Canoe the Suwanee. Help at-risk youth. Paid Training. Free room/board. Clothing Allowance. Excellent salary/benefits. Details/application: www.eckerd.org. (AAN CAN)

### CUSTOMER SERVICE

#### Customer Service

Counter/cashier and production staff wanted for all shifts. Call (510) 655-1906, fax: (415) 392-6474 or (510) 655-6145 or email ncaljobs@copycentral.com or walk into any of our 23 Bay Area stores.

### CUSTOMER SERVICE

#### Customer Service/Sales

MetroRent/Move.com, SF's leading internet rental and roommate service, is currently seeking customer service/sales reps who thrive in a fast-paced, friendly, casual small-office environment. People skills, sales experience, and computer proficiency required. Flexible schedule. Visit us at metrorent.com; fax resume and cover letter to (415) 447-1479. Attn: Jenny or email to ern@metrorent.com. Competitive hourly wage, benefits, and stock options.

## METRO RENT

### CUSTOMER SERVICE

#### Interviewers - Higher Pay

Downtown SF social research co. seeks F/T and P/T telephone interviewers to conduct health related surveys. Good phone skills. NO SELLING. Close to BART and MUNI. \$9.00/hr. plus bonus to start. Call Terri, (415) 495-6692 M.F.

### DATA ENTRY

#### J. Boragine & Associates

Executive Search Firm. In need of qualified clerical workers with basic computer skills. Typing a plus. Phone skills a plus. Up to \$12.00/hour. Call Kim at (415) 433-1143 or fax: (415) 433-6848.

### DRIVER

**CO. PAIO COL** - training & 1st year income \$35K. Stevens Transport - OTR truck drivers wanted! Non-experienced or experienced - 688-279-4058 or 1-800-333-8595. EOE. (CAL\*SCAN)

### DRIVER

**COMPANY DRIVERS** start at 30 cents. 6 months plus Assigned equipment. Home often. High weekly miles 2500-3000+! Make money with ROCOR! 1-800-446-4782 EOE. (CAL\*SCAN)

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**COVENANT TRANSPORT** \*Coast to coast runs \*Teams start 42 cents-46 cents \*\$1,000 sign-on bonus for exp. co. drivers. For experienced drivers 1-800-441-4394. Owner Operators 1-877-848-6615 Graduate driving students 1-800-338-6428 (CAL\*SCAN)

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**DRIVE INTO 2001** with the best! Run I-5, western, 48 states. Glass/heavy haul, 3 yrs. OTR/1 yr. flatbed exp. 1-800-290-2327. www.combinedtransport.com (CAL\*SCAN)

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#### DRIVERS WANTED

For legal courier company. Own car, own insurance. Benefits. Good pay. (415) 503-0900.

### DRIVER

**FLATBED OWNER/OPERATORS** save on fuel costs. Run less miles - for more pay. Eleven Western states - home every week. ExpressWay SST toll free at 1-866-274-3695. Dean (ext.28) or Jeannie (ext. 19). (CAL\*SCAN)

### DRIVER

**YOU** will see the difference in SRT! \*Great pay \*Paid weekly \*Excellent benefits \*\$1,250 sign-on bonus. \*Driving Student graduates welcome. Call SRT today! Toll free 1-877-BIG-PAY-DAY (1-877-244-7293). (CAL\*SCAN)

### EDITORIAL

#### Assistant City Editor

The San Francisco Bay Guardian, northern California's largest alternative weekly, seeks an Assistant City Editor with line-editing and reporting experience to edit news stories for accuracy and style. The successful candidate will work with reporters (both staff and freelance) to ensure all news stories are fully researched, thoroughly investigated, and engagingly written. This person will also generate story ideas and work with the City Editor to assign and develop stories. People of color are encouraged to apply. Mail cover letter, resume, and five clips to Managing Editor, 520 Hampshire Street, San Francisco, CA 94110. No phone calls please.

## GUARDIAN

### EDUCATION

**Part-time Coordinator** needed for highly reputed international high school exchange program. This work-from-home position requires a motivated individual who enjoys working with young people from abroad. Some travel; expenses reimbursed. Please call 1-800-733-2773. (CAL\*SCAN)

### EDUCATION

**Part-time Coordinator** Opportunity to work with students and families as an Area Rep. For CCI, a nonprofit int'l. student exchange program. Good second income. Call 1-800-605-2341. (CAL\*SCAN)

### EMPLOYMENT

#### Dimension Jobs

Go to: [www.dimensionjobs.com](http://www.dimensionjobs.com)

Click the Opportunity Button.

### ENTERTAINMENT

Anti-television show, winning awards. Actors, dancers, performers, musicians, artists. Your talent seen weekly by millions of our fans. (415) 472-7106.

### GENERAL

**\$15-45/hr potential** - Country's most established medical/dental billing software company trains people to process claims from home. Must own computer. 1-800-797-7511 ext. 358. (AAN CAN)

## REAL FOOD COMPANY

Seeking individuals with interest in organic food. Great company. Great benefits:

Cashiers, Produce Clerks PT Vitamin/HABA Clerk: 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly

Produce Clerks, Cashiers, Vitamin/HABA Clerk: 3939 24th St., SF. (415) 282-9500. Dave/Sara Meat-Cutter/Counter Person, Cashiers: 2140 Polk St., SF. Fax Resume: (415) 673-7420. Beth/Michelle

Cashiers, Deli Clerk, Deli Manager, Meat-Cutter/Counter Person: 3060 Fillmore St., SF. (415) 567-6900. Will/Joe Call or apply in person

### GROCERY

#### Whole Foods Market

Managers for Bakery and Meat Departments We are looking for professional, motivated dynamic people to work in our busy San Francisco store. Experienced clerks with superb customer service and restaurant experience preferred. Full and Part Time positions available with flexible hours. Benefits include a 20% store discount, medical, dental, 401k, profit sharing and more. Apply in person: 1765 California Street or email NPJobs@wholefoods.com. (See our display ad)

## WHOLE FOODS

### HEALTHCARE

#### Job Hotline

RN/LVN/CNA/MA/PHLEB Call today (415) 739-4433

### HOME CARE

**HEALTH FOOD SHOPPING** or slow careful cleaning for sensitive disabled Jewish feminist. 1-3 days. (510) 841-5091.

### HOUSECLEANING

#### Become a Professional

Bay Area's leading service requires F/T & P/T mature, reliable persons. No car or experience required. We train. Must have phone and speak English. \$8.25-\$10/hour + bonuses + tips.

**Marvel Maids (415) 392-3222**

### INSIDE SALES

#### Work for the paper you love to read!

Our fast-growing classified section needs sales people to help us reach our full potential. Job responsibilities include generating new business, developing client relationships, preparing advertising proposals, large volumes of outbound calls, and developing advertising campaigns. Candidate must be willing to go on occasional outbound sales calls, but primarily work in-house on the phones. Experience in similar sales or advertising agencies is highly desired. Experience with PCs and strong typing/grammar preferred.

The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401(k), health, dental, and vision. The Bay Guardian is independently owned and strives to provide a quality product for Bay Area readers. We are looking for candidates who share the publication's desire to provide a quality editorial choice for Bay Area residents. Please send your resume or inquiries to classmanager@sfbg.com, fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

## GUARDIAN

### LABOR

**ASSEMBLY AT HOME** - Arts, crafts, jewelry. Also electronics, sewing, typing in your spare time. Great pay. No experience. No Fee. Will train. Call 800-795-0380 ext.2 (24/hrs.) (CAL\*SCAN)

### LEGAL

#### LOOKING FOR TEMP WORK?

Legal secretaries to \$24/hour Patent secretaries to \$30/hour Office support to \$15/hour Call Kearney Boyle & Associates @ (415) 477-1930 kbajobs.com

### MARKETING

#### Looking for something different...

...challenging and fun? Handle promotions and create a buzz? Like long hours if the perks are good? Private dynamic company looking for can do sales and marketing attitude in Bay Area to drive our European beer brands. Salary \$40K, full benefits, car and more. Restaurant/bar experience can be a plus. E-mail resume to mkearney@labattusa.com or fax (415) 731-2360.

### MASSAGE THERAPY

Energetic professionals to do chair massage. 250 hours training, license & insurance required. Massage chair & transportation preferable. Resume to: (415) 648-8511.

### RECEPTIONIST

#### Busy Salon/Spa

Seeking exp'd receptionist/retail sales. F/T, P/T. Hourly + commission + benefits. 2238 Union St., at Fillmore. (415) 673-1929.

### RECEPTIONIST

#### ENJOY YOUR JOB

Table for Six Total Adventures seeks a well-groomed, responsible individual for our upscale, smokes during & adventure club. Duties include: greeting new members, medium typing, excellent phone skills and a desire to be part of a terrific, growing company. Opportunity for advancement. Call Tammy at (415) 782-0680. Immediate Hire

## TABLE FOR SIX

### RESTAURANT/BAR/CLUB

**New Establishment** seeking Bartenders, Cooks, Bussers and Wait staff. Apply in person with resume: 1980 Union Street, Thurs. Nov. 30 & Fri. Dec. 1 5-7 ONLY.

### RESTAURANT/BAR/CLUB

#### PLANET HOLLYWOOD

The World Renowned Showcase Restaurant is Hiring for the Following Full & Part-Time Positions: Server - Host/Hostess, Phone/Cashier, Merchandise Associates and All Culinary Positions. Celebrity visits, competitive salary, family atmosphere, progressive workplace and long-term incentives. Fax Resume to: (415) 421-7828, attn: HR or call (415) 421-STAR. www.planethollywood.com

## PLANET HOLLYWOOD

### RESTAURANT/BAR/CLUB

#### SPECIAL EVENTS STAFF

Fun work & Flex schedule  
\* Wait Staff  
\* Culinary Staff  
\* Bar Staff  
Wages DOE.  
The Party Staff (415) 273-7120.

### RETAIL

## Do you know what time it is? It's BODY-TIME!

We are looking for some dependable, hardworking individuals to help us get through the busy holiday season. Sales, customer service exp. & weekend availability a must. We provide a healthy, fun, great smelling work environment, competitive wages & a great discount on all of our products to our employees. Fax your resumes Attn: Marsha (510) 527-0979 or pick up an application at any of our S.F. locations.

## BODY TIME

### RETAIL

#### Join Our Team!

Adult video and gifts stores in SF seeks Managers and F/T Sales Clerks with excellent customer service skills. Advancement opportunities available. Salary, commission and super benefits. Call (415) 468-5600 x140.

### SALES

#### EXPANDING BUSINESS NEEDS

Help! Work from home. Mail order/e-commerce. \$522+/week PT. \$1,000-\$4,000/week FT. 1-800-870-7712

www.prosperousandfree.com

### SALES

**HICKORY Farms** has Sales Associate Positions available in area malls. Easy training programs, competitive salary, bonuses, 40% employee discount. Call 1-800-228-8229. EOE (CAL\*SCAN)

### SALES

#### Inside Sales Manager

Resp. include managing an inside sales team, setting department goals and direction as well as training and development. Strong selling, strategic and motivational skills are required to develop people and traditional. Classified categories of Employment, Real Estate, Rentals, and Automotive. Opportunity for rapid advancement to qualified applicants. The Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits include 401(k), health, dental, and vision. Please send your resume or inquiries to jody\_colley@sfbg.com, fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

### SALES

#### Sex Educator Sales Associate

Open Enterprises/Good Vibrations co-op seeks F/T Bilingual Mail Order Customer Service Representative/Sex Educator. Must have excellent phone & customer service skills, computer data entry experience & a non-judgmental attitude towards sexuality. Off-site duties require

weekends/evenings & flex schedule. Clean DMV record, valid driving license, Spanish/English bilingual required. Previous mail order, teaching & co-op experience preferred. F/T, \$11.42-\$12/99/hour, excellent benefits. OE/GV does not discriminate on the basis of race, ethnicity, physical ability, gender, or sexual orientation. Apply with resume & application. For a job-specific application, send resume or come to 938 Howard St., Suite 101, San Francisco, CA 94103 or fax to (415) 974-8989. Deadline December 8. NO PHONE CALLS PLEASE.

### TELEFUNDRAISING

#### Do You Love the Performing Arts?

Come join the subscription team at the SAN FRANCISCO BALLET \* Hourly Wage & Commission \* Daily Cash Incentives \* Good for Students/Retirees \* Free Tickets \* 16-20 hours a week \* Flexible hours \* Management Opportunities \* Call REBA (415) 553-4677

### TELEFUNDRAISING

## SAN FRANCISCO OPERA

Need telemarketer for fundraising campaign. Good organizational skills, computer literate. Good product, nice environment. Good pay. (\$12.16/hour) Call Aldo at (415) 551-6282.

### TELEMARKETING

## Telemarketing

**\$9-\$14 hr.**

FT & PT hours

Flexible hours

Start ASAP

No cold

calling/selling

Paid weekly

Training provided

Call  
(650) 655-2760

## VALETS NEEDED

Full and Part Time. Day or Evening. Hourly plus Great Tips. Call Doug, (415) 584-0235.

You saw it  
In the Bay Guardian!

## ACCOUNT RECIEVABLE SUPERVISOR

*e San Francisco Bay aridian* is seeking an R Supervisor to assist controller in managing the A/R Department in key financial analysis. Duties will include supervision of A/R staff of 5, collections, general ledger, reconciliation and analysis. BA or BS in accounting or Business and 2-3 years job related experience required. I-time position, salary commensurate with experience. The Bay aridian provides a challenging, progressive, and casual work environment for the right candidate.

IF INTERESTED PLEASE

SEND RESUME TO:

HRD/HR

Supervisor,

SF Bay Guardian,

20 Hampshire Street,

San Francisco, CA

94110

or email to

arlotte\_harper@sfbg.com

or fax

(415) 437-3960.

No calls please. EOE

### THE SAN FRANCISCO BAY

## GUARDIAN



## Careers & Education

The obvious  
choice is  
your best  
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Our readers love to learn.  
And they love to earn.

Boosting your enrollments and making quality additions to your staff is simple when you announce your institution's educational programs or your company's career opportunities to a vast audience of smart, successful readers looking to make the next move.

Complete with editorial content, our Careers & Education advertising supplement is the smartest recruiting move you can make this season.

Publication date: January 10, 2001  
Advertising deadline: January 3, 2001

Call today to reserve your space.

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For employment opportunities or career training programs please call one of our account executives at (415) 255-7600.

THE SAN FRANCISCO BAY

# GUARDIAN

The Best of the Bay ... Every Week

A San Francisco Bay Guardian Advertising Supplement

## Assistant to the Publisher/ Office Manager

The San Francisco Bay Guardian is looking for an exceptional Assistant to the Publisher/ Office Manager to work in a team environment. For this full-time, confidential position we are seeking a person with 3 to 5 years of administrative assistance experience, outstanding organizational skills, and strong written and oral abilities. The successful candidate also must be customer focused, possess a sense of humor, have an ability to work under intense deadlines, and the ability to represent the publisher's office within the broader community. Individuals desiring a career in journalism please do NOT apply. Offering competitive benefits.

IF YOU ARE A PERFECT MATCH FOR THIS CHALLENGING BUT  
EXCITING JOB, PLEASE FORWARD YOUR RESUME TO:

PUB/HR,  
520 Hampshire,  
San Francisco, CA 94110,  
E-MAIL [charlotte\\_harper@sfbg.com](mailto:charlotte_harper@sfbg.com)  
(text only)

or fax to 415.437.3960.  
No Calls Please. EOE

THE SAN FRANCISCO BAY

# GUARDIAN



OPEN INTERVIEWS HELD

**SAN BRUNO UPS**  
657 FORBES BLVD, SSF  
MONDAY-THURSDAY @6:00PM

**SAN FRANCISCO UPS**  
2222 17TH STREET  
WEDNESDAY AT 6PM  
TUESDAY & FRIDAY @ 7AM

## NOW HIRING!! ENERGETIC PEOPLE

**F/T DRIVER HELPERS & DRIVERS**

\$8.25-\$10.63/HR

**PLUS BONUS!!**

\$150 FOR EVERY 15 WORKING DAYS

**P/T PACKAGE HANDLERS**

\$8.85/HR

**PLUS BONUS!!**

\$150 AFTER 20 WORKING DAYS

\$175 AFTER 20 WORKING DAYS

\$225 AFTER ANOTHER 20 WORKING DAYS

EOE/M/F

ACCEPTING APPLICATIONS

FOR 16 & OVER

Call for an interview

# 1-877-501-9350



## 911 Emergency Communications Department

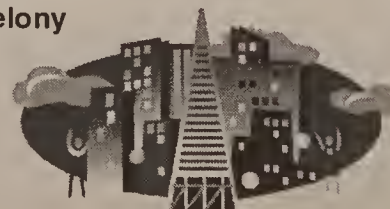
EMPLOYMENT  
OPPORTUNITY  
PUBLIC SAFETY  
COMMUNICATIONS  
DISPATCHER/911



Salary:  
\$43,836-\$53,118 yr.

Requirements:

- 2yrs public contact
- H.S./GED
- Type 40 wpm
- No felony



To apply call (415) 558-3872 EOE



## Volunteers needed for tooth decay prevention study.

### Adults may qualify to participate.

If you are a least 18 years old, have cavities, and plan to reside in the Bay area for at least 2 1/2 years. Dental students provide standard dental care at lower cost than private practice. Study pays for initial x-rays. You will receive a minimum of \$200 reimbursement for completing the study. For details please contact: Kim Tran, Phone: (415) 476-6010, University of California, San Francisco. Department of Preventive and Restorative Dental Sciences. Division of Clinical General Dentistry.

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## CRIMINAL DEFENSE

### \* Prostitution \*

Eric J. Messersmith, Esq.  
415-351-1600 \* Pager 415-280-8023

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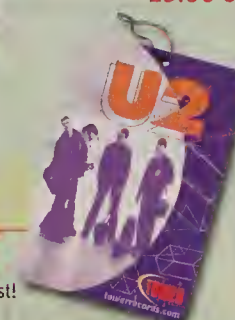
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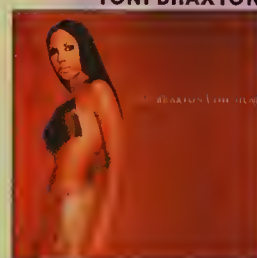
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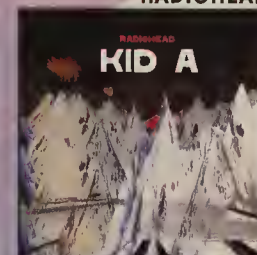
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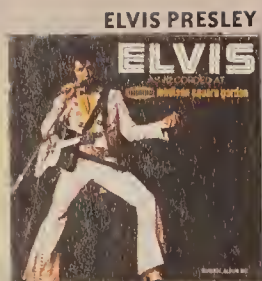
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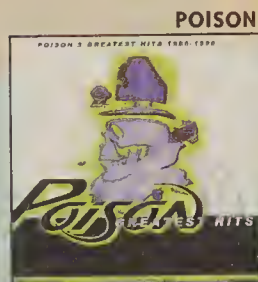


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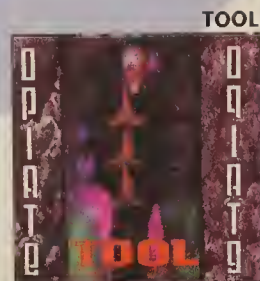




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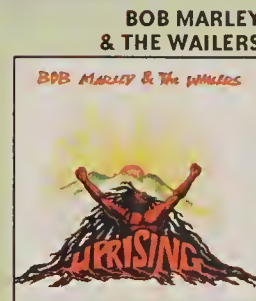
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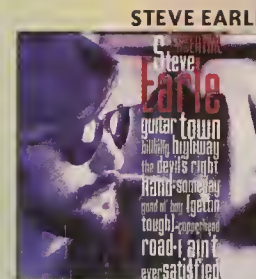
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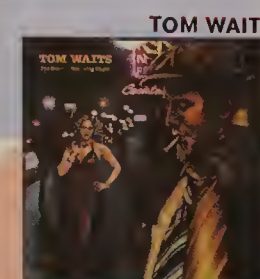
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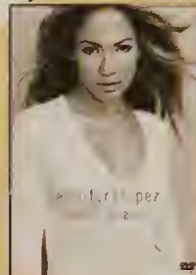
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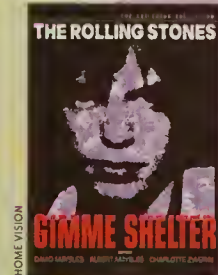
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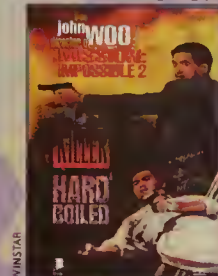
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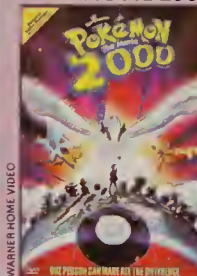
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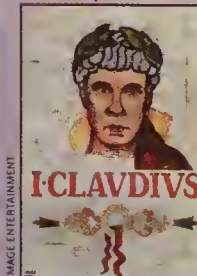
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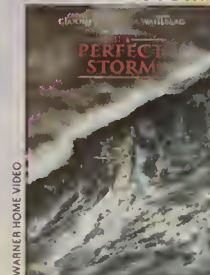
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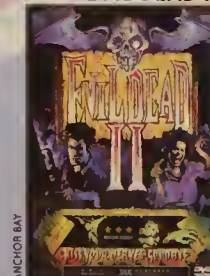
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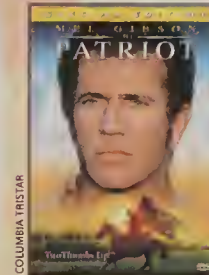
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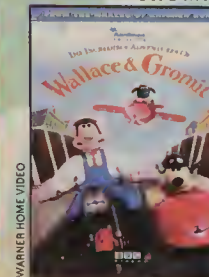
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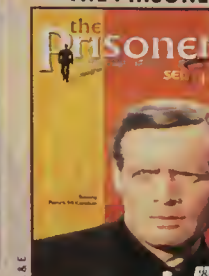
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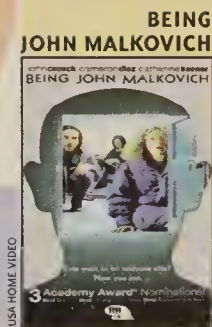


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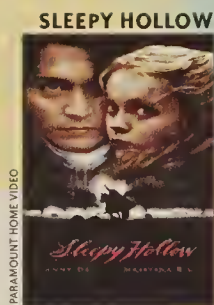




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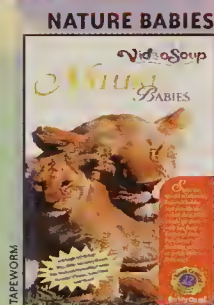
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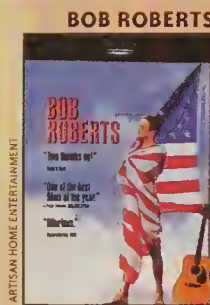


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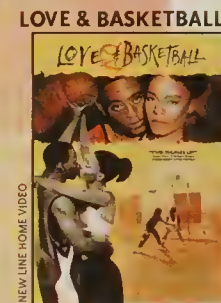
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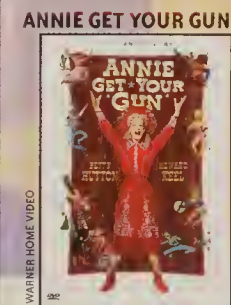
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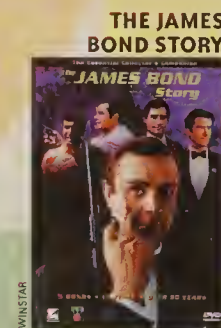
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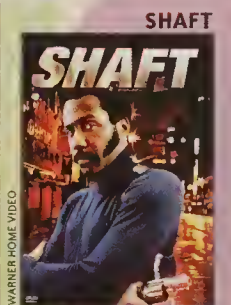
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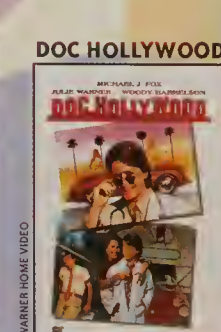
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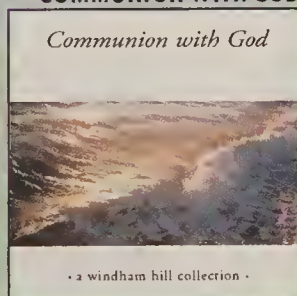
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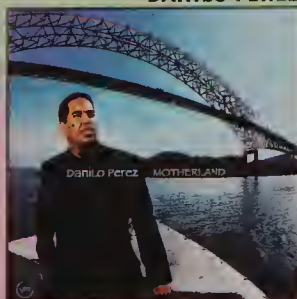
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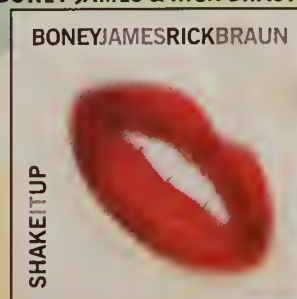
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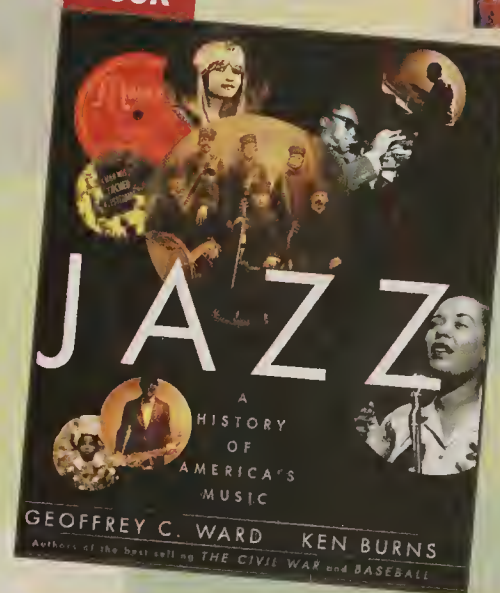


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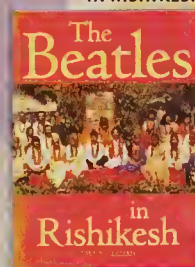
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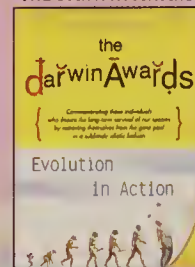
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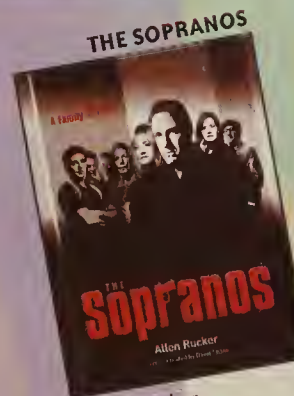
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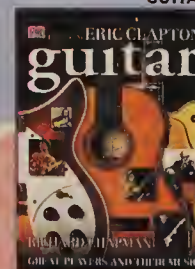
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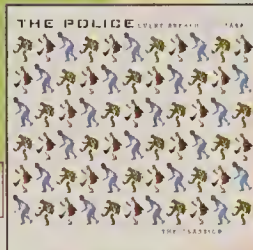
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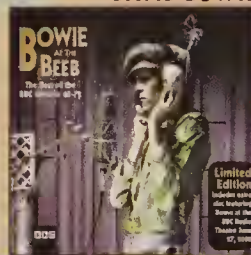
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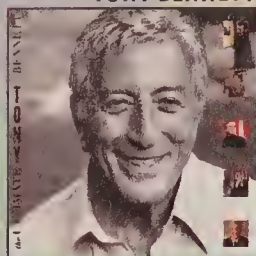
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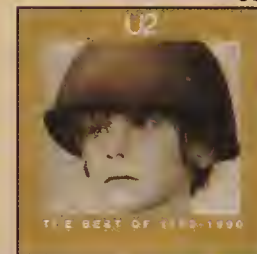
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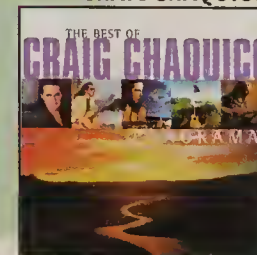
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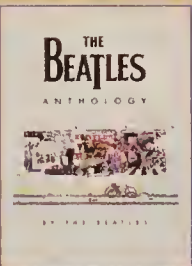
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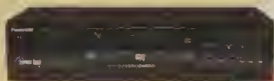
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